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## **Sounding Out**

Performance drawing in response to the outside environment

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## **Abstract**

My enquiry focuses on how a drawing, when made in response to the outside environment, might be conditioned by that environment, and in turn how that environment might be influenced by that drawing. Examination of texts by, among others, Bachelard, Merleau-Ponty and Baudelaire have contributed towards understanding ideas about humankind's physical memory of landscape, phenomenological experience in relation to the outside space, and ideas concerning the interaction between the practitioner and the outside space.

Four key issues related to drawing are explored in this research (each is the subject of a chapter in the thesis). Firstly, the practitioner's stance in the process of drawing is examined, in particular the practitioner's gesture, which mimics the form of the subject, and performs the subject into being. The practitioner's position is addressed in relation to how the gaze of the other fashions that position into a performance. Secondly, 'movement' is identified as a crucial material component of the process of performance drawing. Movement's capacity to energise the work, stimulate engagement with the subject, and promote the continual development of ideas is also investigated. Thirdly, a number of interpretations of the outside environment established by individuals who work in different professions are examined. These different readings of place identify 'signs' as conditioning the character of place, and as being read by passers-by as directions through place, thereby revealing an interaction between place and humankind. Fourthly, while exploring how to performance draw in direct response to place, the methodology is developed through three stages. The traditional mark-making onto paper was found to keep a distance between the practitioner (observer) and the subject (the environment). The mark-making transferred onto the outside environment was found to retain a distance, held by the tool, between the subject and practitioner. And the practitioner by using her body and voice was found to bridge the space between subject and self. The drawing with sound methodology was found to map, signal, and measure place in direct relation to practitioner, while also revealing an interactive conditioning between place and practitioner, through sonic reflection and resonance. Critical analysis and documentation of findings concerning the practical work are interspersed throughout the written text, and a DVD of audiovisual documentation of practical works is also included as an attachment to the written thesis.

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## Introduction

In the 1970s I became energised and inspired by the process of making drawings outdoors, while also becoming aware of the presence of passers-by. I learned how to negotiate (as I perceived them to be at the time) interruptions, through finding concealed working spaces and by appearing to be unapproachably immersed in my work. This attitude served my purpose well until, in the process of drawing and being filmed by documenting cameras, I became conscious that I was performing my drawing for the sake of the recording eye (see Chapter I, *Documentation in the Live experience*, pages 42–50 and Appendix 222). I now recognise that making a drawing in any public space is a performance, because the action is shaped by the awareness of the possibility of a witness. By consciously planning my attitude and position in relation to the ‘interruptions’ of the other I had performed a role, and come to understand that a drawing (see Chapter I, pages 5, 15, 42) conditioned by the presence of the other is a performance drawing.

Through making drawings in response to the outside place, I had begun to suspect that an influential interaction occurs between the environment, the practitioner and the work. This led me to consider the key question in this research: ‘How might a drawing, when made in response to the outside environment be conditioned by that environment, and in turn how might that environment be influenced by that drawing?’

As a graduate student twenty years after my first outdoor drawing experiences, I began to investigate the position of the practitioner in the outdoor place. Initially, tutors used the term ‘performative’ to describe the process of making drawings as an action in front of another. Yet a performative – as coined by philosopher of language J. L. Austin,<sup>1</sup> and described by performance theorist Peggy Phelan<sup>2</sup> and gender theorist Judith Butler<sup>3</sup> (see Chapter I, page 5) – repeats the meaning. That is to say, speaking the words ‘I choose you’ brings into being that choice. In the process of mark-drawing, an idea in the mind’s eye or the perceived eye directs the hand to mimic that idea in marks onto a surface. This metamorphic translation from the idea in the mind, to marks on a surface in the world, is a repeat. The hand endeavours to repeat the idea in the mind, as marks on a surface in the world, and in this way drawing is a performative process. Whether produced through a conceptual or an observed method, drawing repeats and brings into the world that which is being drawn. However, the performative in the process of

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<sup>1</sup> J. L. Austin, British philosopher of language, invented the word ‘Performative’ as a term to describe speech acts, such as ‘I promise’, in his 1946 paper ‘Other Minds’, *Proceedings of the Aristotelian Society Supplement* 20: 148–87.

<sup>2</sup> Peggy Phelan, *Unmarked: The Politics of Performance*, New York: Routledge, 1996, p. 149.

<sup>3</sup> J. Butler, ‘Critically Queer’, in *Identity: A Reader*, ed. P. du Gay, J. Evans and P. Redman, London: Sage Publications, 2000.

drawing is different from the methodology of performance drawing. Performance drawing occurs as an action in front of, and conditioned by, the presence of another. Not all drawing is a performance drawing because not all drawing is made in front of a witness. However, a drawing made in front of another as witness is a performance, and if that drawing is made in the outside public space then that drawing will be conditioned by the practitioner's awareness of the possibility of passers-by witnessing the process. Because my work is made in the outdoors in public spaces, *Performance Drawing* became a relevant description for my practice research: that is, making a drawing as an action, in front of another as witness, in the outside environment. The term 'Performance Drawing' was coined by Catherine de Zegher in 2001 as the title of *Drawing Papers 20*, published to accompany 'A series of five solo exhibitions of artists who explore the intersection of drawing and performance' at The Drawing Center, New York (see Chapter 1, page 6).<sup>4</sup>

I began this research by examining a number of different artists' working processes, and in this way I investigated how performance drawing methodology evolved out of the performative, repeating process of drawing. I have traced the emergence of the methodology of present-day performance drawing from its performative roots, into a contemporary practice (see Chapter 1, page 30).

While making works in the outside space, I began to notice that motion was becoming an important aspect of my drawing practice, and I examined ideas about the affects and effects of motion on the creative process, and also on the work being made. That is to say how motion influences the creative process and the work, and the results of that influence on the creative process and the work (see Chapter 2). I also investigated how the environment was interpreted differently by individuals who work in different professions, whose various experiences shaped their reading of place (see Chapter 3). And while making works in the outside environment I sought to evidence a possible interaction that might occur during the working process, reciprocally affecting the practitioner, the work and the environment (see Chapter 3, pages 96, 100, 112–113). In my practice I explored different materials and methods to evidence this possible reciprocal interaction, and I came to understand that because of its spatial, descriptive and mapping qualities, sound could also be used as a drawing material. Sound is traceable as it moves through a place, and sound also reveals the material and spatial qualities of place, as it moves through place. And because sound is an acoustic wave

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<sup>4</sup> The Drawing Center's *Drawing Papers 20* 'Performance Drawings: Make something in the street and give it away – Alison Knowles, Street Piece, 1962'.

which reveals itself three-dimensionally in relation to place and vice versa, sound can be employed as a means of measuring its source in relation to place, and mapping its source in the world (see Chapter 4, pages 123–128, 130–140, 143–146).

Primarily my research methodology is practice led, and empirical, my physical perception of place is informed by the Phenomenology of Merleau-Ponty (Chapter 2, pages 60–64). My awareness of moving through place and of the social and political structures of place is informed by the Psychogeography of Baudelaire (Chapter 3, pages 85, 89) and Guy Debord (*Le Dérive*, Chapter 3, page 91 footnote 55). And my ideas on physical memory and landscape are informed by Bachelard's concepts concerning the affect of movement on physical memory and the motion of imagination (Chapter 2, pages 77–80). I have also undertaken primary research through conversations and interviews with practitioners and professionals from different disciplines; the information from these dialogues has contributed to my research findings.

In undertaking this practice-based research I have employed 'Action Research' to evaluate my work. By this I mean that I made work in a particular manner, then through observing documentation I analysed the interaction of the work with the subject (the environment), and considered the reactions and responses of the other. Each action caused a response from the environment and the other (passers-by/audience), and these affected me to modify my actions and to amend and reshape my ongoing practice (see Chapter 1, pages 43–44, and Chapter 4, pages 147–148). Through continual note-taking and ongoing diary writing (extracts are included in a commentary throughout this thesis), I processed feedback gathered through correspondence, conversations and unsolicited response from passers-by in a reflective practice.

While investigating how to evidence a possible interaction between place, practitioner and the work, the materials and methodology I employed in my performance drawing changed and developed. This thesis traces the evolution in my practice that is performance drawing in response to the outside environment, from drawing in graphite on paper, through drawing in chalk on the ground, to drawing with sound through place. Further details of the research methodology undertaken during this work are to be found on Appendix pages 164–165. Page numbers for text on drawing practice in this thesis can be found on Appendix pages 166–167 and 216, while comprehensive descriptions of each work appearing in this thesis can be found on Appendix pages 168–215.

## Chapter I Performance Drawing

‘... drawing and performance share a tangential yet traceable history. This history is due in part to their shared ubiquity and mutability ...’<sup>1</sup>

Elizabeth Finch



Fig 1. Alison Knowles. 2009. Photo: M. Foá.<sup>2</sup>

In this chapter I will identify the differences between the terms ‘performative’ and ‘performance’ in relation to drawing practice and I will examine how gesture is inherent in the making of all drawing. I will argue that the gesture of the hand holding the marking tool is performative, because it physically imitates the subject while simultaneously shaping the marks into an image of that subject. I will investigate Catherine de Zegher’s ideas on drawing and contemporary drawing practice, particularly Performance Drawing, a term which de Zegher is credited with first using. I will then trace the emergence of performance drawing in contemporary fine art practice through examining works that signify gesture, action, happening and performance, and I will evidence that these practical mechanisms are the seeds contributing to the genesis of contemporary performance drawing. I will also investigate how documentation, as a necessary component of performance practice, might influence the actions of the

<sup>1</sup> E. Finch, ‘The Drawing as Instrument’, in *The Drawing Center’s Drawing paper # 20*, Performance Drawings, New York: The Drawing Center, 2001, p. 51. (Being everywhere and Changing)

<sup>2</sup> Alison Knowles, 2009. Photo M. Foá. Rolling up paper from a work by Fabrizio Manco, 4 April 4 2009, workshop at October Gallery, London, organised by International Centre for Fine Art Research (ICFAR), University of the Arts, London.

practitioner and thereby impact the work. It is important to mention here that a performative gesture does not require a witness; a performative work can be made alone. However, although a performance can be rehearsed in the absence of an audience, a performance cannot be delivered without an audience. It is the presence of a witness (recording equipment or person) that positions the work as a performance.

### **The Performative Gesture: the hand mimics that which it draws as it lays down the mark**

The term 'performative' was coined in 1946 by philosopher of Linguistics J. L. Austin to describe speech actions such as 'I promise'.<sup>3</sup> The 'performance' theorist Peggy Phelan, in her text *Unmarked*, speaks of Austin's performativity as follows: 'Performative speech acts refer only to themselves, they enact the activity the speech signifies.'<sup>4</sup> Gender theorist Judith Butler describes her interpretation of 'performativity' as follows: 'that reiterative power of discourse to produce the phenomena that it regulates and constrains'.<sup>5</sup> Butler suggests in her argument that energy put into the act of repeatedly speaking thoughts brings into being those thoughts. 'I choose you' brings into being that choice. Butler clarifies that performativity 'is distinct from performance through the more limited notion of resignification'.<sup>6</sup> In Butler's distinction we see how performativity repeats the meaning, and as a repetition it can never be exactly as the original. The repetition of performativity is limited in comparison to the live happening (in the present moment) of performance.<sup>7 8</sup>

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3 J. L. Austin, British philosopher of language, invented the word 'Performative' as a term to describe speech acts, such as 'I promise', in his 1946 paper 'Other Minds'. Proceedings of the Aristotelian Society Supplement 20: 148–87.

4 Peggy Phelan, *Unmarked: The Politics of Performance*, New York: Routledge, 1996, p. 149.

5 J. Butler, 'Critically Queer', in *Identity: A Reader*, ed. P. du Gay, J. Evans and P. Redman, London: Sage Publications, 2000.

6 Ibid.

7 Performativity: From Linguistics/Speech theory: where a proposition acts to appoint, renovate or renew, the object to which it refers, e.g. 'I promise', in speaking the word the act is done. The American Heritage® Dictionary of the English Language, Fourth Edition. Dictionary.com website: <http://dictionary.reference.com/browse/Performative> (accessed 01/01/07). Philosopher and feminist theorist Judith Butler describes her (Foucauldian) reading of performativity as 'that reiterative power of discourse to produce the phenomena that it regulates and constrains' (Butler qtd in *Identity: A Reader*, 2000). <http://en.wikipedia.org/wiki/Performativity>. (accessed 19/11/07)

8 At Wilson Road University of the Arts London (UAL) Stephen Farthing Presenting/performing Drawing Robert Smithson's idea for a floating Island; for Camberwell MA Students 2005, performed the drawing while describing Smithson's work; this action inspired me to arrange The Drawing Field practice-based presentations and workshops at Camberwell UAL.

## The Imitative Gesture inherent in Drawing

It is not possible to make a drawing that does not 'bring into being' that which it draws (regardless of accuracy or aesthetics), and even though marks on a surface may transform that which is drawn from three to two dimensions, still that which is drawn is brought into being. Regarding the actions of a repetition in the process of making, artist Joanna Greenhill explains: 'The repetitive act is used as a means of revealing and connecting conscious and unconscious thoughts'.<sup>9</sup> If I draw a landscape the process is performative: the act of drawing a landscape performatively reproduces that landscape. Between the observing or imagining eye and the gesturing hand is the performative recording of that which is seen or imagined (see page 11).<sup>10</sup> During the process of drawing, the gesture physically imitating that which is being drawn reproduces a sign of that which is being drawn. Later in this thesis I will return to signs while examining outside environment (see Chapter 3, pages 111–114).<sup>11</sup>

As artist Peter Bond explained to our research group, *Here Tomorrow*,<sup>12</sup> in a recent Performance workshop: 'Performatives are the mechanisms by which Performance works'.<sup>13</sup> I understood Bond to mean actions and speech that do what they say and act are the structural components of performance.

## Everywhere and changing

In 2001 The Drawing Center in New York held a series of five solo exhibitions of work by 'artists who explore the intersection of drawing and performance.' To accompany the exhibitions The Drawing Center published an edition of their *Drawing Papers*.

In naming the *Drawing Papers* 20 'Performance Drawings' Catherine de Zegher, Director of The Drawing Center (1999–2006), coined a term now used to describe the activity of drawing when it is intended as performance.<sup>14</sup>

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9 J. Greenhill, Statement, ICFAR (International Centre for Fine Art Research) University of the Arts, London. [www.icfar.co.uk](http://www.icfar.co.uk) (accessed 5 July 2009).

10 Rather than 'hand to eye co-ordination', it could be argued that a more accurate term describing the drawing process might be 'eye to hand co-ordination' because generally the hand attempts to imitate that which the seeing eye observes or the mind's eye imagines. Therefore in most drawing processes it is not the hand that directs the eye to see or imagine, but the eye that directs the hand to gesture or trace a mark onto a surface.

11 Not within architectural shelter

12 Here Tomorrow is a research unit for presenting and discussing research practice, for students from all University of the Arts Colleges. Here Tomorrow is based at Central Saint Martins College of Art and directed by artist Susan Trangmar.

13 Peter Bond is a performance artist, writer and educator, and senior lecturer and researcher in the cultural/contextual studies department at Central Saint Martins College of Art and Design. On 22 and 24 July 2008 Bond led a performance workshop at Lethaby Gallery and Greenwich for the Here Tomorrow research group.

14 All the evidence seems to suggest that the *Drawing Papers* 20 did coin this term; I have repeatedly tried to contact C. de Zegher to verify this claim, but have had no response.

## Catherine de Zegher: The gesture of drawing

Catherine de Zegher, Belgian historian and curator (Director of The Drawing Center, New York, 1999–2006),<sup>15</sup> in her 1996 introduction to *Inside the Visible* (the publication accompanying the exhibition of the same name), outlines ‘a technical definition of drawing ... is to extend the gesture of making a picture, sketch or plan with a pencil, pen and ink, charcoal, or crayon into the gesture of accomplishing all kinds of prints painting ... photography ... and sculpture’.<sup>16</sup> Thus de Zegher positions the activity of drawing as integral to multiple creative mediums, and importantly, by describing the process of drawing as ‘gesture’, de Zegher appears to imply bodily motion over a more general term such as ‘activity’.

Since *Inside the Visible* de Zegher has curated and written a body of work significantly contributing to the understanding and development of contemporary drawing.

In the 2006 Tate Britain Symposium *With a Single Mark: The Models and Practice of Drawing*, de Zegher chaired the session on drawing practice.<sup>17</sup> Beginning by explaining that because she is not a native English speaker she is fascinated by how the definitions of the English word draw ‘seemingly permeate many aspects of life’, de Zegher continued with a number of examples ‘To draw out (to extract ... to outline), to draw from (to abstract), to draw in (to entice), to draw down (to deplete), to draw up (to draft into form) and so on’.<sup>18</sup> De Zegher then outlined recent developments of drawing practice in process and reception. From the generally ‘marginalised subject of connoisseurs’ in the twentieth century, now expanding towards an ‘innovatively ... pivotal activity’,<sup>19</sup> de Zegher identified this change as affected by the ‘coming into being’; inherent in drawing, and predicted that in the twenty-first century drawing ‘will be acknowledged as driven by and engaged with the currency of thinking about art in the world’.<sup>20</sup>

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15 Belgian-born Catherine de Zegher, historian writer and curator, co-founder of the Kanaal Art Foundation in Kortrijk (Belgium), director and chief curator at The Drawing Center, New York, 1999–2006, and director of exhibitions at the Art Gallery of Ontario (AGO), 1999–2008.

16 *Inside the Visible: an Elliptical Traverse of 20th Century Art, In, Of, and From the Feminine*, ed. M. de Zegher, Cambridge Massachusetts: MIT Press, 1996, p. 28.

17 The panel included artists Richard Tuttle, Avis Newman, Lawrence Rinder and Charbel Ackermann.

18 Transcribed by the author from notes and audio recordings made during the conference *With A Single Mark*, Tate Britain, 19 May 2006.

19 *Ibid.*

20 *Ibid.*

Again concerned with the multiple employment of the paradoxical process of drawing (its intimate yet conversational/collaborative position), de Zegher asserts that while still carrying conventions within it, drawing is 'always in a state of uncertainty, fragmentation and flux' and 'can be considered as a possible and perhaps even inevitable subversion of a virtual world'.<sup>21</sup> However, de Zegher also affirmed that as 'contemporary art practice encourages the hybridizing of disciplines', drawing 'standing independently answers those demands for interaction while refusing homogenisation and manipulation'.<sup>22</sup>

Significantly, throughout her presentation de Zegher repeatedly referred to 'the gesture' of drawing; and underlining the dichotomy in the 'separation and binding' of the action of drawing, de Zegher, focusing on the 'gesture' of 'moving the arm away from the axis of the body' to lay down a mark,<sup>23</sup> concludes that 'foremost drawing is an outward gesture that links our inner impulses and thoughts to the other'.<sup>24</sup>

While artist Michael Craig-Martin, in his introduction text to *Drawing the Line* (1995), tells us 'the great quality of each drawing as a work of art is its capacity to embody fully the singular vision of the artist',<sup>25</sup> de Zegher's repeated reference to gesture, while considerate of the inner and the outer intentions of the practitioner, underlines a physical embodiment within drawing's intimate and 'primary response to the otherness of the world'.<sup>26</sup> This 'primary response to the otherness of the world' could be understood as humankind's innate desire to mark or map evidence of self in relation to the other/the world, and in so doing to confirm to self, being in the world. '[R]esponding to the otherness of the world' also implies physical performance within the process of drawing, an awareness of an other beyond self and an action from self towards that other.

I propose that the drawn mark is embedded with the practitioner's physical and emotional intent, because the 'emotional vision' of the artist influences the physical 'gesture' and in this way becomes evidenced in the drawn mark.

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<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

<sup>23</sup> Referencing Serge Viderman's ideas on loss and retrieval in relation to children, C. de Zegher. This also echoes Freud's Fort-Da theory, in which the child throwing away the cotton spool and then retrieving it repeatedly 'is acting out the departure and return of its mother'.

<sup>24</sup> Transcribed by the author from notes and audio recordings made during the conference With A Single Mark, Tate Britain, 19 May 2006.

<sup>25</sup> *Drawing the Line: Reappraising Drawing Past and Present*. Selected by Michael Craig-Martin, UK: South Bank Centre, 1995.

<sup>26</sup> Transcribed by the author from notes and audio recordings made during the conference With A Single Mark, Tate Britain, 19 May 2006.



Within the context of the drawing ground (the surface material and scale, and the duration employed for the work), different emotions (and different intentions) effect their corresponding physical gestures. An uncertainty, a faint-heartedness, a conviction, a fury, a tentative hope – these positions coloured with emotions produce various gestures which themselves effect different types of marking; a rub, a scratch, a tear, a repeat, a pattern, a trace, a scribble, are brushed, stroked, laid, slapped, stabbed or thrown down onto the surface.

### **Freeing the line: 'Uncertainty fragmentation and flux'<sup>27</sup>**

In *Freeing the Line* (2007) de Zegher expressed a radical departure to 'separate the line from the support'. As though cutting all ties, de Zegher realised 'drawing as an accumulation of human marks without a ground creating a new place for being'.<sup>28</sup> And so in freeing the drawing from the two-dimensional ground to exist in the world (a new physical place for being), de Zegher at once facilitates the possibility of sculptural characteristics in drawing, and the practitioner's position as performer creating that drawing.

Concerning a new conceptual space for being, Tania Kovats in *The Drawing Book* quotes artist Stephen Farthing: 'the best drawings create a sense of limbo, a conceptual space where ideas can be stored in an untraceable state'. Perhaps there is a connection between de Zegher's 'new place for being' and Farthing's 'sense of limbo',<sup>29</sup> yet as much as the definition of the drawing process itself shifts and changes, always paradoxically intimate and conversational, from a collective convention of signs on a ground then separated to a new place for being, the conceptual space the practitioner inhabits individually while drawing remains intangible.

In her 2010 text *A Century Under the Sign of the Line: Drawing and its Extension (1910–2010)*,<sup>30</sup> de Zegher returns to a definition of drawing in the twentieth century: 'With line as the prime element of a language concerned with the imitation of reality, drawing could be both a reliably accurate representation of the observed and 'a poetically inspired' imagined 'representation'.<sup>31</sup> I propose that this delineation, this marking out of things observed, might also be considered a collective falsehood of drawing in that most

27 Transcribed by the author from notes and audio recordings made during the conference *With A Single Mark*, Tate Britain, 19 May 2006.

28 David Frankel, "'Freeing the Line": Marian Goodman Gallery' in *ArtForum*, October 2006 (accessed FindArticles.com. 7 January 2011. [http://findarticles.com/p/articles/mi\\_m0268/is\\_2\\_45/ai\\_n20524968/](http://findarticles.com/p/articles/mi_m0268/is_2_45/ai_n20524968/))

29 *The Drawing Book: A Survey of Drawing the Primary Means of Expression*, ed. T. Kovats, London: Black Dog Publishing, 2007.

30 *On Line: Drawing Through the Twentieth Century*, ed. C. de Zegher and C. H. Butler, New York: MoMA, 2010, p. 119.

31 *Ibid.*

practitioners realise there is a sleight of hand in marking a two-dimensional surface that proposes to represent a three-dimensional object. However, when the practitioner, rather than conceding to a convention of received signs and methods, retains awareness of this falsehood throughout the production of a drawing, something new occurs. Perhaps alertness is retained in the work as, when prompted by the perspective slip of a visual Doppler shift, the visual surprise sharpens our perception to the possibilities of different dimensions in space. While making drawings in a train (see Chapter 2, pages 55, 64) I have watched the slipping of buildings and landscapes as they (in relation to my viewpoint and motion) appeared to turn on their axes, shifting dimensions. And understanding the impossibility of my intention, I attempted in marks on a flat surface to capture that instability of those three-dimensional forms.

The realisation of a possible falsehood perhaps echoes de Zegher's idea that the process of drawing can contain its conventions within it, while also being 'always in a state of uncertainty fragmentation and flux'.<sup>32</sup> Furthermore, adding to this sense of uncertainty, yet paradoxically offering a freedom and connectivity, 'Line', so de Zegher tells us, 'has [now] become a moving trace in time and space, stressing interreliance and transsubjectivity ... from grid to web'.<sup>33</sup>

In conclusion de Zegher surmises that women practitioners' role 'in the transformation of drawing' has opened the process up 'to many forms of expression ... in materials ... the use of the body ... [and] other forms of action', and also through 'a sense of fluency, physicality, collision, of ideas and creation in their coinciding'. Although de Zegher no longer makes reference to the gesture of drawing, there is in this text a return to a physicality of drawing, with 'the use of the body ... fluency and physicality'. This reading of drawing, the paradoxical 'primal response',<sup>34</sup> shows us that now there is much less dichotomy within the parameters of the practice, and more a sense of cohesive connectedness, in concept, material and process.

I will now investigate eight case studies that demonstrate the emergence and development in the drawing process from the performative gesture (Matisse and Picasso) through action (Pollock and de Kooning) and Happenings (Kaprow, Knowles, and Cage with collaborators) into performance drawing (Schneemann, Knowles and Jonas). I will also investigate whether there is evidence in the documentation of the affect of the witnessing other (the camera, crew, audience), on the practitioner.

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<sup>32</sup> Transcribed by the author from notes and audio recordings made during the conference *With A Single Mark*, Tate Britain, 19 May 2006.

<sup>33</sup> *On Line: Drawing Through the Twentieth Century*, ed. C. de Zegher and C. H. Butler, New York: MoMA, 2010, p. 120.

<sup>34</sup> Transcribed by the author from notes and audio recordings made during the conference *With A Single Mark*, Tate Britain, 19 May 2006.

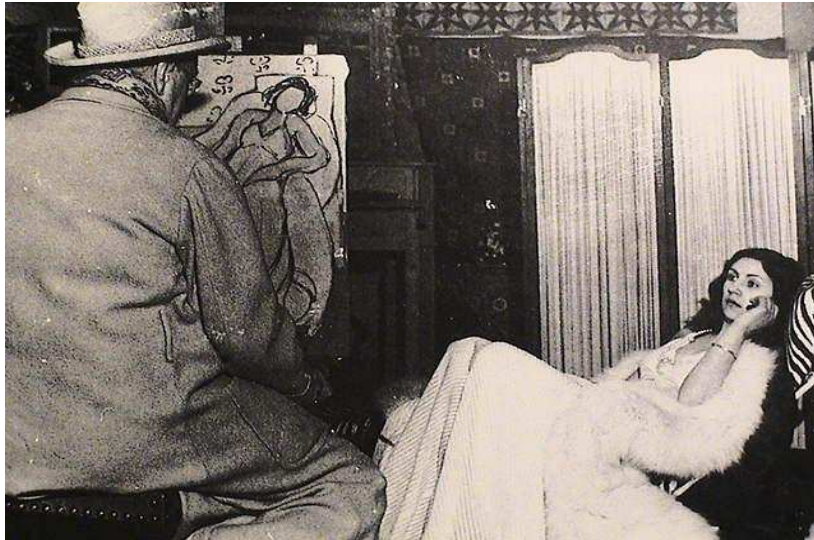


Fig 2. Matisse. 1944.<sup>35</sup>

### Performative Gesture : Case Study I – Matisse and Elderfield

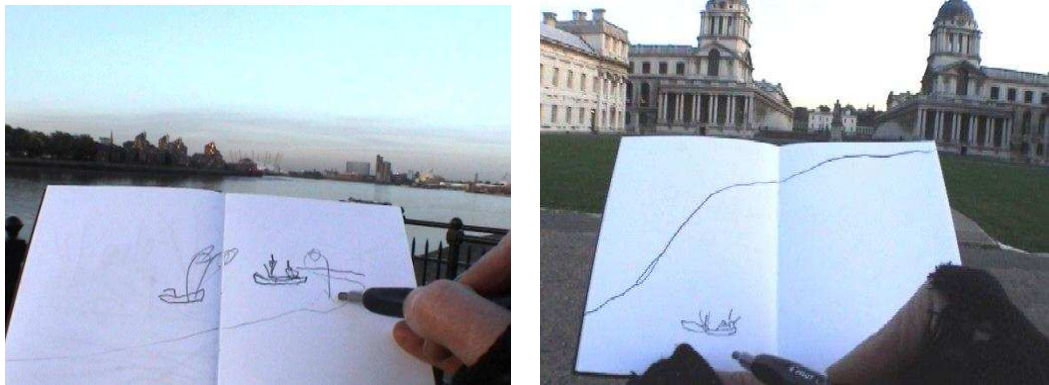
An early 1900s example of the performative gesture in drawing, which stands as a herald of the 'Performance Act', concerns the hand's gesture imitating the subject and is examined in the following text by John Elderfield.<sup>36</sup> Elderfield's exhibition catalogue text *Describing Matisse* recalls a film of Matisse drawing a work titled *Young Woman in White, Red Background* (1946).<sup>37</sup> In the film that Elderfield cites, Matisse is seated in front of a small canvas, looking at a young women reclining on a chaise longue. Matisse, in the process of observing and recording, holds his brush out between himself and his painting surface, and his hand momentarily gestures the outline of the woman's head, before arriving at the canvas and laying down the mark. Elderfield relates that 'When Matisse saw the film he said he felt "suddenly naked", because he saw how his hand "made a strange journey of its own "in the air before drawing on the model's features.'<sup>38</sup>

<sup>35</sup> Matisse, at his studio at the vila Le Rêve, Venice, 1944. At work on *Young Woman in White, Red background*. Photograph by Thérèse Bonney. Source J. Elderfield, *Henri Matisse a Retrospective*, NY: Museum of Modern Art, New York, 1992, p. 414.

<sup>36</sup> John Elderfield, chief curator of painting and sculpture, MOMA, New York.

<sup>37</sup> Matisse, written and directed by François Campaux, with commentary by Jean Cassou, *Comptoir General Cinématographique*, 1946.

<sup>38</sup> J. Elderfield, 'An Experiment in Luxury', in *Henri Matisse: A retrospective*, New York: Museum of Modern Art, 1992, p. 42.



Figs 3 & 4. *The Smallness of Being There*. 2006. M. Foá.<sup>39</sup>

Elderfield notes that Matisse explained, 'I was unconsciously establishing the relationship between the subject I was about to draw and the size of my paper'.<sup>40</sup>

Catherine de Zegher discusses this moment of drawing in conversation with artist Avis Newman.<sup>41</sup> De Zegher asks Newman, 'What happens in the space between the gesture ... and it's landing on the page?'<sup>42</sup> Newman replies that 'there is an effort of projection away from the body ... that relies on the co-operation of the hand and eye', and 'the unconscious plays a part' in the process of making and becoming so that the drawing 'is generated by the mind and mediated by perception'.<sup>43</sup> I understand Newman as meaning that the practitioner, witnessing their gesture in the moment of making, will shape that gesture to more clearly imitate their idea, from their mind's eye or their perceiving eye, into marks on the surface. While recognising a co-operation of the hand and eye and the unconscious (page 6 footnote 10) in the process of drawing, it may also be understood that the gesture of drawing, when it connects to the drawing surface, or is performed (with alternative tools such as the artist's body, or non-marking devices) through a three-dimensional field, becomes the gestural trace. De Zegher, considering the motion of the hand in the moment of drawing, confirms that motion and movement are evidenced in the trace: 'The hand captures the mo(ve)ment in space anterior to what is drawn and articulated in the trace'.<sup>44</sup>

39 *The Smallness of Being There* Still, from documentation – drawing an event from memory into the place where it happened, and remembering associated events, 2006, M. Foá. In this work I perform the drawing for the camera. The lens catches my performative gestures as I conjure memories into the environment for the viewer.

40 Ibid.

41 Catherine de Zegher, director of The Drawing Center, New York, 1999–2006.

42 C. de Zegher and A. Newman, 'Conversation', in *The Stage of Drawing: Gesture and Act*. Selected from the Tate Collection, London and New York: Tate Publishing and The Drawing Center, New York, 2003, pp. 77, 81.

43 Ibid.

44 Ibid., p. 267.

In the documentation of Matisse's hand's gesture through the air, Matisse's performative imitating gesture of the subject is revealed clearly. And this gesture's physical motion foretold the imminent shift from gesture to action that would come the following year (1947) in Jackson Pollock's 'Action Paintings' (which I will discuss later in this chapter).

In referencing Matisse's gesture in this text next to Jackson Pollock's 'Action Painting', I do not mean to infer that Matisse's gesture directly influenced Pollock to 'Action Paint'. I am, however, selecting recorded examples from this early to mid twentieth-century Fine Art history that illustrate the development of the methodology of mark-making/drawing as it emerges from gesture into performance. From Elderfield's text and through examination of the film of Matisse painting, Matisse appears to be aware of the film crew while they filmed him; however, from his physical attitude of paying attention to his subject, and his lack of flourishing actions, he did not appear to be greatly affected by their presence or their watching gaze.

Catherine de Zegher, in her text 'Script' for *Drawing Papers* 20 'Performance Drawing', repositions the performative gesture of drawing into a drawing itself. Confirming that the drawn mark is a gesture of the performative act, I propose therefore that the action that made that mark is a performance drawing. De Zegher explains 'More than a trace of a creative gesture, as a performative act drawing is the gesture in itself'.<sup>45</sup>

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45 C. de Zegher, 'Script', in *The Drawing Center's Drawing Papers* 20 'Performance Drawings: Make something in the street and give it away – Alison Knowles, Street Piece, 1962'.



Fig 5. Jackson Pollock. 1950. Photo: Hans Namuth.<sup>46</sup>

### **Performative Gesture – Action: Case Study 2 – Pollock and Namuth**

The example of Matisse's performative gesture, described by John Elderfield, was recorded by a movie camera. It was also a movie camera that witnessed and captured Jackson Pollock's 'performative gesture' as it became the animated 'action' of his whole body responding to the work. This issue of the recording eye introduces the important concern of documentation in relation to performance, which I will explore later in this chapter.

It was critic Harold Rosenberg, in his *Artnews* text 'The American Action Painters' (1952), who coined the term 'Action Painting'. Rosenberg stated: 'At a certain moment the canvas began to appear to one American painter after another as an arena in which to act – rather than as a space in which to reproduce'.<sup>47</sup> This act of painting was recorded by Hans Namuth in his film titled *Jackson Pollock 51*.<sup>48</sup> This document is the second of eight visual subjects that I am examining as evidence of the emergence of performance drawing, and as an investigation into whether the watching other (the camera, crew, audience) affects the practitioner's actions and work during the documentation of that process.

46 Pollock, working on *Autumn Rhythm: Number 30*. Photograph: Hans Namuth. Source: I. J. Engelmann, Jackson Pollock and Lee Krasner, Munich, Berlin, London and New York: Prestel Verlag, 2007, p. 59.

47 H. Rosenberg, *Artnews*, December 1952. <http://www.artnewsonline.com/anniversary/top3.asp#original> (accessed 10 December 2007).

48 'Jackson Pollock' (London Weekend Television), South Bank Show, director Kim Evans, presenter Melvyn Bragg, London, 1987. *Jackson Pollock 51*, 1951, directed by Hans Namuth and Paul Falkenberg, composer Morton Feldman.

In Namuth's film we see a slender man (Jackson Pollock) standing on a cement slab (the platform is in the open air). The camera focuses on a scuffed pair of boots; the image looks like Van Gogh's *Still life of shoes* (1886). Pollock crouches in front of his canvas: 'having the canvas on the floor I feel nearer more a part of the scene' – his voice is stilted as though reading from a script. 'This way I can walk around it, work from all four sides and be in the painting, similar to the Indian sand painters of the west ... I want to express my feelings rather than illustrate them.' Namuth's camera pulls away. Pollock's action begins – his left hand holds a tin of paint – his extended right arm wields a paint-laden brush – he steps sideways and dips down, gesturing the brush to the canvas – the choreography is a repeated motion – step to the side, dip, gesture and repeat – step to the side, dip, gesture. There is rhythmic grace to Pollock's outdoor cross-stepping dance. In his action the motions of his whole body shaped the work as it evolved. The performative imitation of the subject by the hand was replaced by the practitioner's body animated around and in response to the surface of the work. Pollock's repeated motions reveal the emergence from drawing's inherent performative gesture into the action of making that foretells Performance Drawing.

There is strong evidence that Namuth with his knowing lens, aware of the histories of painting (the Vincent van Gogh shoes), and also conscious of the dramatic shift in the fine art world at that time of his filming (the move from easel to floor and from gesture to action), fundamentally affected and probably accentuated the choreography of Pollock's actions. Ines Janet Engelmann, in her text concerning Pollock and Krasner, relates Pollock's acute awareness of the photographic image's impact on the subject and the witness's perception of that subject. Pollock exclaimed: 'People don't look at you the same and they're right. You're not your own you anymore'.<sup>49</sup>

Scientist and former research fellow at the Royal Society Rupert Sheldrake realises the power of the watching eye in his text concerning 'the sense of being stared at'. Sheldrake reveals that the word 'fascination' is derived from 'the power of casting a spell through looking'.<sup>50</sup>

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49 E. G. Landau, 'Sie waren der gleichen Auffassung', in Lee Krasner-Jackson Pollock, *Kunstlerpaare-Kunstlerfreunde*, ed. S. Kuthy and E. G. Landau (Kat Kunst museum, Bern, 21.11.1989, 4.02.1990), Düringen: Trio Verlag, 1989, p. 71–92 (in translation), in I. J. Engelmann, *Jackson Pollock and Lee Krasner*, Munich, Berlin, New York and London: Prestel, 2007, p. 61.

50 R. Sheldrake, *Seven Experiments That Could Change the World*, Rochester Vermont: Park Street Press, 1995, p. 111.





Fig 6. *Le théâtre de la Cruauté*. 1946.<sup>51</sup>

Concerning documentation, I will investigate later in this text how the power of the focused gaze of the other affects the actions of the performer (pages 18, 21, 31–34).<sup>52</sup> In the same way that the documented example of the performative gesture of drawing heralded the Action in painting, so the documented Action in painting foretold the emergence towards Performance in drawing.

### **Performative Gesture – Performance: Case Study 3 – Cage and collaborators Black Mountain College**

In 1952, a year after Namuth's Pollock film and the same year that critic Harold Rosenberg coined the term 'Action Painting', the composer John Cage and fellow collaborators at the Black Mountain College<sup>53</sup> made *Untitled Black Mountain Piece 1952*, a seminal performance influenced by the French playwright Antonin Artaud's book *The Theatre and its Double*.<sup>54</sup> In his text Artaud, seeking to bring a heightened experience for the audience, changed the conventional architecture of the theatre and placed the performers among the audience, so that the audience became participants in the presentation. As philosopher Jacques Derrida explains in his text *The Theatre of Cruelty and the Closure of Representation*, Artaud intended that 'theatricality must traverse and restore existence and flesh in each of their aspects'.<sup>55</sup>

<sup>51</sup> *Le théâtre de la cruauté*, drawing by Antonin Artaud (March 1946), p. 140.

<sup>52</sup> Although further investigation into the importance of the position of the viewer will be made later in this thesis (see page 18; *Le Mystère Picasso*, page 21; Irving Sandler filming de Kooning; and pages 31–34; Analysis of the Process of Documentation), a Lacanian framework is beyond the parameters of this research. However, the ideas drawn from Lacan's texts, in particular his seminal essay 'What is a Picture', focusing on the gaze, have informed the work. J. Lacan, 'What is a Picture', *The Four Fundamental Concepts of Psycho-Analysis*, ed. J-A. Miller, trans. A. Sherida, Harmondsworth Middlesex: Peregrine Books, 1986, p. 106.

<sup>53</sup> Black Mountain College, Ashville, North Carolina, 1933–1957.

<sup>54</sup> L. Jamieson, *The Lost Prophet of Cinema: The film theory of Antonin Artaud*.

<http://sensesofcinema.com/contents/07/44/film-theory-antonin-artaud.html> (accessed 28 April 2008).

<sup>55</sup> J. Derrida, *Writing and Difference*, trans. A. Bass, London and New York: Routledge, 1978, p. 293.



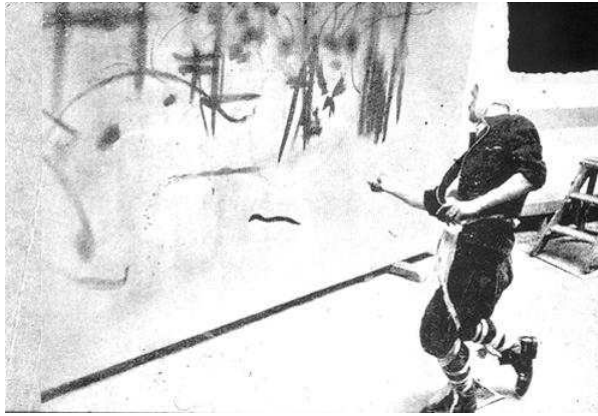


Fig 7. Georges Mathieu. 1954. Photo: Fred Gross.<sup>56</sup>

Cage and fellow artists read poems, installed paintings, played popular music, delivered a lecture with pauses, played the piano, projected films and slides and danced in the Black Mountain Dining Hall.<sup>57</sup> 'The score was produced using chance methods; at present, only one page of the score is known in Cage's, unsigned hand.'<sup>58</sup> There is no other visual evidence of this seminal performance. In *Untitled Black Mountain Piece 1952*, forty-nine years before the term Performance Drawing was coined, Cage and Collaborators devised a new creative methodology prefiguring the 1950s 'Happenings' of New York, and heralding the evolution of Action into Performance.

In 1954 it was the French artist Georges Mathieu, in his painting performance *Battle of the Bouvines*<sup>59</sup> at the Salon de Mai in Paris, 'who realised the performative implications of Pollock's [action] process and staged the first live action painting in front of an audience'.<sup>60</sup> Live art critic and writer Sally O'Reilly maintains that Mathieu's performance 'presented the notion that a painting is simply the sediment of the act of making'.<sup>61</sup> O'Reilly, echoing de Zegher's 'drawing is the gesture in itself',<sup>62</sup> suggests that it is the live performance that is 'the work' made by the artist, and that the remaining marks, the painting, are simply traces of the actions in the performed work.

56 Caption: 'Mathieu, Battle of the Bouvines'. Source: Mathieu Paints a Picture by Fred Gross, in P.A.R.T Online publication, produced and edited by PhD Art History students at the City University of New York's Graduate Centre. 'On April 25, 1954, Filmmaker Robert Descharnes filmed Georges Mathieu at the Paris Salon de Mai painting Battle of the Bouvines', F. Gross.. <http://web.gc.cuny.edu/ArtHistory/part/part8/articles/gross.html> (accessed 16 March 2009).

57 The artists collaborating with Cage in *Untitled Black Mountain Piece 1952* were David Tudor, Mary Caroline Richards, Charles Olsen, Robert Rauschenberg, Tim La Farge, Nick Cernovich and Merce Cunningham.

58 Volker Straebel, Thoughts on Music and Related Arts. <http://www.straebel.de/praxis/index.html> (accessed 8 June 2008)

59 Battle of the Bouvines references the 1254 international European conflict.

60 Sally O'Reilly 'Live and Kicking'. <http://www.artmonthly.co.uk/sorfeat.htm> (accessed 20 December 2007).

61 Ibid.

62 C. de Zegher, 'Script', in the Drawing Center's Drawing Papers 20 'Performance Drawings: Make something in the street and give it away – Alison Knowles, Street Piece, 1962'.

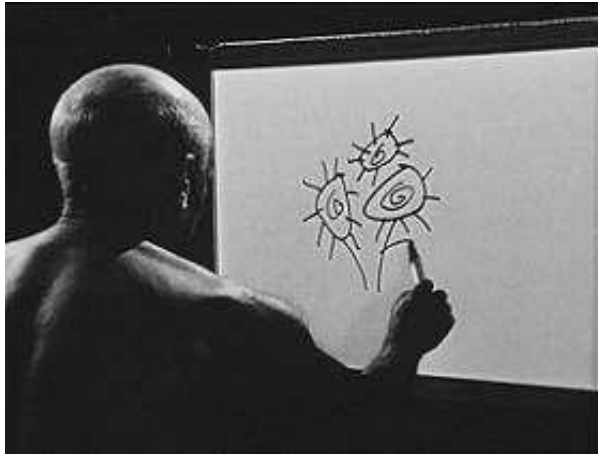


Fig 8. Picasso. 1956.<sup>63</sup>

#### **Performative Gesture: Case Study 4 – Picasso and Clouzot**

The 1956 film *Le Mystère Picasso*<sup>64</sup> reveals a type of performance different from that of Mathieu, but one that is useful for my research because it demonstrates the performative gesture of drawing and also evidences the affect of the documenting lens on the practitioner and the work.

In the film, we see Picasso performing the gestures of drawing for the camera forty-five years before the term Performance Drawing had been coined. Picasso, sitting against a dark background, strongly lit from the right side, looks to his left out of frame and speaks in a rehearsed manner: 'Alors c'est finis.' The film cuts to director Henri-Georges Clouzot. In French, Clouzot asks Picasso: 'So you could do another, no?' The camera viewpoint changes; we now see the context. We are watching the making of the film, camera to the right, spotlight man to the left, Picasso far left, director towards the camera, background dark. The tightly choreographed camera shots and edits and the

mannered delivery of the dialogue are evidence that Picasso is performing a prewritten script. Although Picasso's methodology does not challenge the history of painting in the way that Pollock did, still Picasso tells Clouzot 'watch what I am doing because I have a surprise for you'. He then performs, conjuring his drawn images into purposefully unpredictable forms, from fish into chicken and then into a man's head. These pre-planned visual surprises for the camera reveal how Picasso and his work were influenced by this process of documentation.

<sup>63</sup> Still from film. Source: [http://filmsdefrance.com/FDF\\_Le\\_Mystere\\_Picasso\\_rev.html](http://filmsdefrance.com/FDF_Le_Mystere_Picasso_rev.html) (accessed 16 March 2009).

<sup>64</sup> *Le Mystère Picasso*, documentary film released 1956. Director: Henri-Georges Clouzot, cameraman: Claude Renoir. Described by Internet Movie Database as 'A filmed record of Pablo Picasso painting numerous canvases for the camera, allowing us to see his creative process at work. Special transparent "canvases" were constructed so that Pablo Picasso could paint on one side and Renoir and Clouzot could film the other.' <http://www.imdb.com/title/tt0049531/> (accessed 26 July 2008).



Fig 9. Allan Kaprow. *Runner*. 1968.<sup>65</sup>

### **Performative Gesture,**

### **Action into Performance (through Happenings): Kaprow**

‘What is a Happening ? A game, an adventure, a number of activities engaged in by participants for the sake of playing.’<sup>66</sup>

In 1956 (four years after Cage’s *Black Mountain* performance), the year of the Clouzot’s *Picasso* film and also of Jackson Pollock’s death, Allan Kaprow, student of John Cage,<sup>67</sup> inventor of the 1950s New York Happenings, wrote an article published (the following year) in *Artnews* (1957).<sup>68</sup>

<sup>65</sup> Source: Allan Kaprow *Art as Life*, ed. E. Meyer-Hermann, A. Perchuk and S. Rosenthal, New York and London: Thames and Hudson, 2008, pp. 176, 198. *Runner* St Louis, Missouri Washington University, 9–11 February, 1968. ‘A mile of tar paper is unrolled along the shoulder of a road. Concrete blocks are placed on the paper every twenty feet. (2nd day) Procedure is repeated in reverse, second layer of tarpaper laid over first. Again repeated in opposite direction. (3rd day) Tarpaper and concrete blocks removed’ – Activity, A. K., 9–11 February 1968. Source A. Kaprow, J. Kelley, *Essays on the Blurring of Art and Life*, Berkeley and Los Angeles: University of California Press, 2003. [www.books.google.com](http://www.books.google.com) (accessed 10 June 2009).

<sup>66</sup> Source: on line catalogue, Allan Kaprow *Art as Life*, 23 March–30 June 2008, |the Geffen Contemporary at Moca. [www.moca.org](http://www.moca.org) (accessed 10 June 2009).

<sup>67</sup> John Cage taught experimental composition at New York’s New School for Social Research, 1956–1961.

<sup>68</sup> Although Pollock and Cage had lived in New York at the same time, they did not work together and so it was through Allan Kaprow, whose Happenings utilised Cage’s embrace of the random and Pollock’s choreographed physicality in performance, that the ideas of Cage and Pollock were brought together.

In 'The legacy of Jackson Pollock',<sup>69</sup> Kaprow stated that in his opinion Pollock's paintings were less important as material objects than for the 'choreographic'<sup>70</sup> process that he had brought to the practice of painting. Kaprow considered Pollock's works through their 'Form ... Pollock ignored the confines of the rectangular field in favour of a continuum going in all directions'; their 'Scale ... his mural scale paintings ceased to become paintings and became environments'; and their 'Space ... the entire painting comes out at us (... we are participants rather than observers ...), right into the room'.<sup>71</sup>

Form, scale and space are also significant methodological components of performance drawing because in the live performance the environment where the work takes place is part of the work, and the scale and form are described by the performer's physical actions within that environment.

In his obituary of Allan Kaprow, New York critic Irving Sandler explained: 'Like his mentor, John Cage, Allan was calling for artists to break down all barriers between art and non-art'. Sandler realised that '[t]he avant-garde art world would never be the same'<sup>72</sup> and recalled Kaprow speaking in New York City in 1958, when he announced, 'Instead of painting, move your arms; instead of music, make noise. I'm giving up painting and all the arts by doing everything and anything'.<sup>73</sup>

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69 Allan Kaprow, 'The Legacy of Jackson Pollock', *Artnews* 57: 6 (1958), 24–26, 55–57; reprinted, Allan Kaprow, *Essays on the Blurring of Life and Art*, ed. Jeff Kelley, Berkeley and London: University of California Press, 1993, pp. 26–47, *The Artist's Body*, eds. T. Warr and A. Jones, New York and London: Phaidon, 2000.

70 Robert C. Morgan, 'Allan Kaprow', 1927–2006, Brooklyn Rail, May 2006.  
<http://www.brooklynrail.org/2006/5/art/allan-kaprow-19272006> (accessed 20 December 2007).

71 A. Kaprow, 'The Legacy of Jackson Pollock', *Artnews*, 57: 6 (1958), 24–26, 55–57, *The Artist's Body*, Phaidon, 2000, pp. 194–195.

72 Ibid.

73 Brooklyn Rail online. <http://brooklynrail.org/2006/5/art/all-kaprow-19272006> (accessed 18 November 2007).

### **Performative Gesture – Action: Case Study 5 – de Kooning and Sandler**

It was Irving Sandler<sup>74</sup> who made a short film of the painter Willem de Kooning while he was working in his studio. As no visual imagery can be found to date of Sandler's film, I only have Sandler's account from his autobiography as evidence. However, his text clearly describes de Kooning's actions and the affects on de Kooning of the 'documenting other'. Sandler recalls that he and his two friends struggled up numerous flights of stairs with filming equipment, and that de Kooning had 'a stunning picture in progress'.<sup>75</sup> Sandler said to de Kooning, 'OK Bill, paint!' Sandler remembers that de Kooning 'painted in a Pollock like-according to Namuth's film "action" manner. Our camera followed the flailing brush and dancing feet. It couldn't have been better as a film'.<sup>76</sup> Sandler went on to recall that he had met de Kooning a number of days later and asked him how his painting was developing. De Kooning told Sandler that he had 'junked it' as soon as they had gone, and explained, 'I don't paint that way'.<sup>77</sup> Sandler asked de Kooning, 'Why the charade?' De Kooning told Sandler that his way of painting was to 'spend most of the time sitting there studying the picture and trying to figure out what to do next',<sup>78</sup> but because Sandler and his friends had hauled the equipment up so many stairs he didn't feel he could just sit still in his chair while they filmed. I propose that it was not only courtesy but also the expectant power of the lens's gaze that encouraged de Kooning to act, and that his knowledge of the recent (1951) Namuth film of Jackson Pollock action painting also influenced his action. Perhaps de Kooning was aping Pollock's actions, in an ironic pastiche?<sup>79</sup>

In the same way that Namuth's camera accentuated (encouraged and revealed to a broader other) Pollock's choreography, the lens (recording action) stimulates and is expectant of the performance. This provocation of the documenting eye has influenced and contributed to the emergence of Performance Drawing. At this time (1960s) another kind of theatrical drawing was being played out on English television sets in the entertainer Rolf Harris's weekly show. Harris performed his drawings for camera, and his gradual conjuring of marks into a visual sense became part of mainstream culture, as did his catch phrase, 'Can you see what it is yet?'<sup>80</sup>

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74 I. Sandler, *A Sweeper-Up After Artists: A Memoir*, London: Thames and Hudson, 2004, p. 53.

75 Ibid.

76 Ibid.

77 Ibid.

78 Ibid.

79 In the BBC TV Late Show 'De Kooning', aired June 1992, film footage from the 1950s shows de Kooning and friends in his studio, drinking round a large table. De Kooning speaks, joking, to camera, 'And now we are Action Painting'; his friends laugh knowingly, enjoying their joke.

80 The Rolf Harris Show, BBC TV, 1967. [http://en.wikipedia.org/wiki/Rolf\\_Harris](http://en.wikipedia.org/wiki/Rolf_Harris) (accessed 17 June 2008).

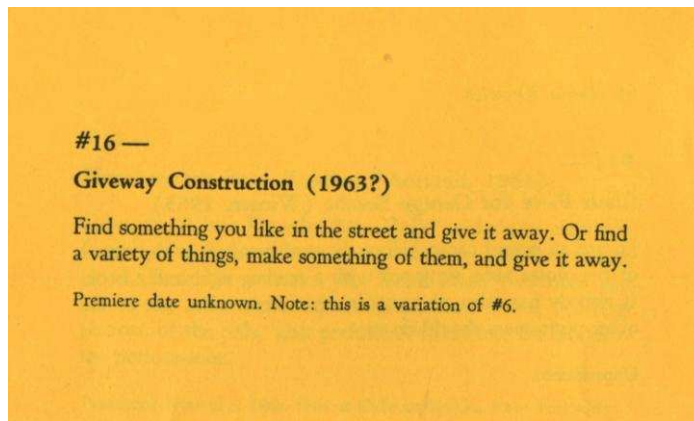


Fig 10. *Giveaway Construction*. 1963? Alison Knowles.<sup>81</sup>

### Performance Drawing: Case study 6 – Alison Knowles and Event Scores

Alison Knowles is a key figure in establishing the performance methodology in which drawing and sound are intrinsic components of the process. In this next section I will investigate how sound, drawing and performance have emerged together into a contemporary practice. The *Drawing Papers* 20 'Performance Drawing' edition is subtitled 'make something in the street and give it away – Alison Knowles, Street Piece, 1962'. Knowles, a founding member of Fluxus and friend of John Cage, published 'Event Scores'. George Brecht, minimalist artist and composer, invented 'Event Scores' (performance comprising a written proposal and/or instruction for action), in John Cage's Experimental Composition class at the New School for Social Research in 1958. Knowles writes 'Event Scores involve simple actions',<sup>82</sup> and points out the inseparableness of performance and sound by describing event scores as taking 'ideas, and objects from everyday life recontextualized as performance ... Like a musical score'.<sup>83</sup> Knowles also reveals the magnanimous methodology of the Event Score explaining,

<sup>81</sup> Page 12 of A Great Bear Pamphlet 1965, by Alison Knowles. Copies were given to participants of the Alison Knowles ICFAR workshop, October Gallery, London, May 2009. See Fig 1 page 4 footnote 2.

<sup>82</sup> <http://www.aknowles.com/eventscore.html> (accessed 7 June 2008). Knowles's '# 5 Street piece 1962' is recorded in A Great Bear Pamphlet 1965.

<sup>83</sup> Ibid.

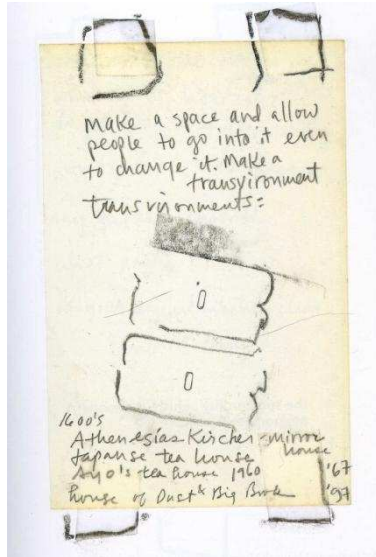


Fig 11. Note on 'transvironments'.<sup>84</sup>

'Event Scores can be realized by artists other than the original creator and are open to variation and interpretation.'<sup>85</sup> The Drawing Center, by naming Knowles's work in the subtitle of the Drawing Paper #20, referenced the location, New York, where 'Event Scores' were invented, and where the gesture, motion and physicality of 'Action Painting' (Jackson Pollock) was born. In Knowles's multidisciplinary practice is evidenced the interwoven relationship at that time between emerging methods of creativity, physical performance mark-making, drawing and the musical score.

Tom McDonough, in his text 'City Scale and Discreet events: Performance in Urban Space 1959–1969',<sup>86</sup> describes Knowles's 1960s New York street events. McDonough's text is an important document for my research because of my focus on making works in the outside environment.<sup>87</sup> McDonough describes the context of the performances, the attitude and position of the practitioners, and the audience in relation to those outside performances. 'Spectators were entirely optional',<sup>88</sup> McDonough explains 'and the performers were often the only witnesses to the undertakings'.<sup>89</sup> McDonough notes

84 Source Alison Knowles, 'Footnotes ;collage journal 30 years', New York: Granary Books, 2000, image caption: 16. Note on 'transvironments' (a term dreamed up by George Quasha). The term describes environments to walk into.

85 <http://www.alknowles.com/eventscore.html> (accessed 7 June 2008). Knowles's '# 5 Street piece 1962' is recorded in 'A Great Bear Pamphlet 1965'.

86 T. McDonough, 'City Scale and Discreet Events: Performance in Urban Space, 1956–1969', in The Drawing Center's Drawing Papers 20, 'Performance Drawings: Make something in the street and give it away – Alison Knowles, Street Piece, 1962', New York: The Drawing Center, 2001, pp. 22–24.

87 Not within architectural shelter

88 T. McDonough, 'City Scale and Discreet Events: Performance in Urban Space, 1956–1969'.

89 Ibid.



Fig 12. *Giveaway Construction*. 1970s.<sup>90</sup>

that Knowles described collaborators as ‘adopt[ing] a perception of a free-floating attention’. Knowles explains: ‘The task was ... to become competent in listening to their sound underneath silence or noise ... [and] to become open to “It happens that” rather than “What happens”’.<sup>91</sup> McDonough determines that the process of the performance was important, not the end product, and that the works expressed ‘the fundamental logic of the drawing: the production of a line that ... marked the separation of and joint between two spaces’.<sup>92</sup> Reaffirming Elizabeth Finch’s statement that ‘drawing and performance share a tangential yet traceable history’,<sup>93</sup> McDonough concludes that ‘event scores’ were ‘proposals for drawings in real space, to be inscribed into the realm of everyday life’.<sup>94</sup> I will investigate the work that Knowles exhibited in the Drawing Center’s 2001 exhibition later in this chapter.

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90 *Giveaway Construction* (1963), an event score by Knowles, as performed in a Canadian Festival W.O.R.K.S. in the late seventies. Description by Knowles: ‘The score reads: “Find something you like in the street and give it away. Or find a variety of things, make something of them, and give it away.” I heard from the people in the festival that they had a wonderful time making little handheld objects from things they found in the street but the problem was to actually give away the things they had made to strangers. As far as I know, this is the only live performance of this score. As a score, it is reproduced in ‘Technicians of the Sacred’ by Jerome Rothenburg’. Alison Knowles. Source: <http://www.acknowles.com/giveaway.html> (accessed 28 January 2008).

91 T. McDonough, ‘City Scale and Discreet Events: Performance in Urban Space, 1956–1969’.

92 Ibid.

93 E. Finch, ‘The Drawing as Instrument’, in *The Drawing Center’s Drawing Paper 20*, ‘Performance Drawings’, New York: The Drawing Center, 2001, p. 51.

94 T. McDonough, ‘City Scale and Discreet Events: Performance in Urban Space, 1956–1969’.



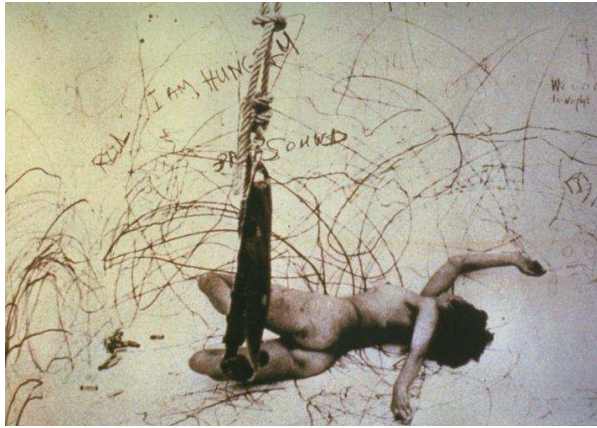


Fig 13. *Up To and Including Her Limits*. 1973–76. Carolee Schneemann.<sup>95</sup>

### Happenings and Performance Drawing: Case Study 7 – Carolee Schneemann

One year after Knowles's Street performance work, American multidisciplinary artist Carolee Schneemann, in a feminist response to the male-orientated Happenings in New York and France,<sup>96</sup> utilised her own naked body as a material component in her installation works, while also echoing Pollock's idea of being 'literally in the painting'.<sup>97</sup> Schneemann explained: 'In 1963 to use my body as an extension of my painting was to challenge and threaten the psychic territorial power lines by which women were admitted to the Art Stud Club ... The nude was being used in early Happenings as an object (often as an active object). I was using the nude as myself - the artist – and as a primal...'<sup>98</sup> In the 1970s Schneemann made a work titled *Up To and Including Her Limits* (1973–76). The still documentation image taken from a live video relay of the performance in *The Kitchen*, NYC,<sup>99</sup> shows Schneemann sprawled naked across a paper environment (backdrop with floor and two walls). Schneemann, surrounded by lines and scribbles that sweep in arcs around her, has her foot caught in a tree harness. Her skin, patched with dirt from the crayons and pencils, shows us how and where she dragged herself over her drawing, and that her gestural trace is sometimes also an erasure. Schneemann is marking the trace of her physical limit. This work is an example of Kaprow's idea about Scale; Schneemann inhabits her work during the process of making, and she is both material and subject of her performance drawing.

<sup>95</sup> *The Artist's Body*, eds. T. Warr and A. Jones, London and New York: Phaidon, 2000, p. 90.

<sup>96</sup> Yves Klein used women's naked bodies as tools to mark canvases in his 1960s *Anthropometrie* of the blue period paintings.

<sup>97</sup> D. Usbourne, 'Portrait of the artist: The Life and Art of Jackson Pollock', Independent online, 04/11/2006. <http://independent.co.uk/people/profiles/article1953723.ece> (accessed 7 June 2008).

<sup>98</sup> C. Schneemann, 'Eye Body 1963' in *The Artist's Body*, ed. T. Warr and A. Jones, New York and London: Phaidon, 2000, p. 197.

<sup>99</sup> 'The Kitchen New York: Centre for video, music, dance, performance, film and theatre. Founded in 1971 as an artist collective, in its infancy it was one of the first American institutions to embrace the then emergent practises of video and performance art'. <http://www.thekitchen.org/> (accessed 8 June 2008).



Fig 14. *Lines in the Sand*. 2002. Joan Jonas.<sup>100</sup>

Describing this work, Schneemann states: 'My entire body becomes the agency of visual traces, vestige of the body's energy in motion'.<sup>101</sup> Through research I have come to interpret *Up To and Including Her Limits* as a prior seminal example of Performance Drawing, and in this performance Schneemann clearly reveals the 'Performing' physically active body being the 'agency of traces',<sup>102</sup> and an integral component of the 'Subject' of the work in the process of becoming.

### **Performance Drawing: Case Study 8 – Joan Jonas, Alison Knowles and Elizabeth Finch**

When Elizabeth Finch writes that 'drawing and performance share a tangential yet traceable history',<sup>103</sup> we can surmise that elements of both practices are in constant change and can be found in many different methodologies.

100 Caption: *Lines in the Sand* 2002, Performance at Documenta 11, Kassel 2002 (performed by Joan Jonas, Sung Hwan Kim, Henk Visch, Regani Haas). Photo: Werner Maschmann. Source: Joan Jonas, University of Southampton: John Hansard Gallery/Wilkinson Gallery, 2004. Published on the occasion of the exhibitions, 'Joan Jonas: Lines in the Sand', Southampton, December 2004, and 'Joan Jonas: Mirror Works 1969–2004', Wilkinson Gallery, London, November 2004–January 2005; and on the occasion of the performance 'Lines in the Sand', Tate Modern., 23–24 November. Note the foreground of the picture has a corner of Jonas's floor drawing in view

101 D. Cameron, *Up to and Including her Limits*, US: New Museum of Contemporary Art, 1996.

102 <http://www.caroleeschneemann.com/eyebody.html> (accessed 7 June 2008)

103 E. Finch, 'The Drawing As Instrument' in *The Drawing Center's Drawing Papers* 20, 'Performance Drawings: Make something in the street and give it away – Alison Knowles, Street Piece, 1962', New York: The Drawing Center, 2001, pp. 50–54. In this text Finch describes the works included in The Drawing Center's 2001 exhibitions of Performance Drawings.

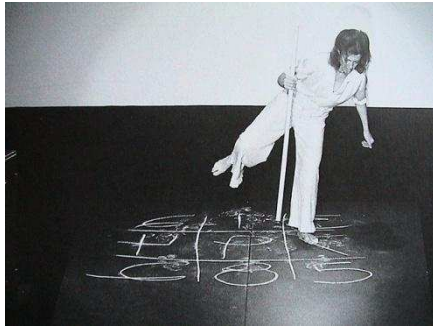


Fig 15. *Mirage*. 1976. Joan Jonas.<sup>104</sup>

Finch also determines that drawing and performance share the ability to play with the real and imagined, 'to fluctuate between the force of verifiable "proof" (the real time presence of the performer on stage, the ineluctable certainty of the drawn gesture) and illusion (that kind of make believe that fools the viewer)'.<sup>105</sup>

In 2004 I watched artist Joan Jonas in her work *Lines in the Sand; the shape the scent, the feel of things* (Tate Modern), simultaneously exploring the real time – live camera relay – and the illusion – projected footage – while also drawing in performance white lines on black paper as directions to step-dance around. Stephen Foster, in his introduction to Jonas's exhibition catalogue, explains that drawing 'runs through the works over a long period',<sup>106</sup> and Tracy Warr, in her text *What a performance is*, tells us that Jonas 'sees her work as in-between dance and sculpture'.<sup>107</sup> Jonas's career, combining drawing, dance, installation, sound and performance, is pivotal in the emergence of Performance Drawing. Since the 1960s Jonas has made works exploring these methodologies both inside the studio and out in the rural and urban landscape.

Finch realises that '[a]s drawing gained prominence, precisely because of its ability to register gesture, it was shifted out of the studio and into the world at last'.<sup>108</sup>

104 Caption: *Mirage* 1976, Anthology Film Archives new York 1976. Source: Joan Jonas Performance Video Installation 1968–2000. Trans C. Court, Ostfildern-Ruit: Hatje Cantz Verlag, 2001, p. 131.

105 Ibid.

106 S. Foster, 'Introduction', in Joan Jonas (published on the occasion of the exhibitions 'Lines in the Sand', John Hansard Gallery, Wilkinson Gallery, Tate Modern). UK: John Hansard Gallery in association with Wilkinson Gallery, 2004

107 T. Warr, 'What a performance is', in Joan Jonas (published on the occasion of the exhibitions 'Lines in the Sand', John Hansard Gallery, Wilkinson Gallery, Tate Modern). UK: John Hansard Gallery in association with Wilkinson Gallery, 2004

108 E. Finch, 'The Drawing As Instrument' in The Drawing Center's Drawing Papers 20, 'Performance Drawings: Make something in the street and give it away – Alison Knowles, Street Piece, 1962', pp. 50–54.



Figs 16 & 17. Drawing Center Performance. 2001. Alison Knowles.<sup>109</sup>

Finch explains that the series of solo Performance Drawing presentations at The Drawing Center's Drawing Room 'return to the principle of process as it relates to a host of factors: among them, sound, collaboration, audience, chance and the studio versus the site of presentation'.<sup>110</sup> The following section of text in Finch's essay is titled 'The Acoustic Event', and for me the fact that Finch includes this phrase in relation to Performance Drawing is an affirmation of the recent development in my research, where I have come to understand sound (its presence and/or absence) as integral to Performance Drawing.

Finch explains that Knowles seeks 'to create performances that can be enacted by others',<sup>111</sup> and stipulates that Knowles acts with objects rather than imposing herself onto those objects, 'making present ... rather than bringing forth objects'.<sup>112</sup> In her Drawing Center performance Knowles 'recited accompanying text ... while shaping ... hand made earth toned paper ... around a performer'.<sup>113</sup> The objects that are components of Knowles's performances (some are used repeatedly, i.e. Loose Pages – papers that transform into paper suites, 1983–2001, and Giant Bean turners) are the traces of her performances and important for both her exhibition and performance works. Knowles's Drawing Center performance also consisted of 'other visual and sonic events together with poetry – her own and provided by friends'.<sup>114</sup>

<sup>109</sup> Alison Knowles, *The Drawing Center's Drawing Papers 20*, 'Performance Drawings: Make something in the street and give it away –' Alison Knowles, *Street Piece 1962*. New York: The Drawing Center, 2001, pp. 14, 20

<sup>110</sup> Ibid. Finch refers to works made in the 2001 Performance Drawing show at The Drawing Center, New York.

<sup>111</sup> E. Finch, 'The Drawing As Instrument' in *The Drawing Center's Drawing Papers 20*, 'Performance Drawings: Make something in the street and give it away – Alison Knowles, *Street Piece, 1962*', pp. 50–54

<sup>112</sup> Ibid.

<sup>113</sup> Ibid.

<sup>114</sup> Ibid.

Finch explains the connection between sound and vision, ‘understanding that our visual memories are linked to the sonic – we can know something visually by hearing it’.<sup>115</sup> In her performances Knowles, while offering objects and actions for the observing eye, is also conjuring images into the mind’s eye of the other, through recited texts and various performed sounds.

In April 2009 Alison Knowles led a workshop for the International Centre for Fine Art Research (ICFAR). I attended the workshop held at the October Gallery, London, and asked Knowles about her work in the New York Drawing Center’s 2001 Performance Drawing exhibition.<sup>116</sup>

M.F. ‘Alison, you told us earlier that you felt your practice was about sound.’

A.K. ‘Performance and sound, I don’t use sound isolated from any activity, it’s a kind of focus of my work.’

M.F. ‘Would you say that you draw with sound?’

A.K. ‘That’s very poetic that I’m drawing with sound, I wouldn’t have thought of it, you did – at the drawing exhibition I did a performance at the opening that was my contribution –’

M.F. ‘Were you drawing?’

A.K. ‘No, I was performing with the bean turner, the huge one, and in the exhibition I had some still work ... I think I read some text [from *The Natural Assemblage*] before we walked out onto the street with it – and up to the end of the block.’

During the workshop Knowles showed us her paper constructs (paper sleeves for arms and legs, and a helmet), and placed the helmet onto our heads one at time, smoothing the paper around our ears. The noise could have been wind and rain or perhaps even fire. Photographic documentation does not describe Knowles’s paper constructions and bean turners well. They are made from flax, which crackles loudly when touched, and the beans trapped inside the paper constructions set off a noise like monsoon rain or a hurricane roaring through trees.

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<sup>115</sup> Ibid.

<sup>116</sup> During Alison Knowles’s performance workshop at the October gallery for the University of the Arts International Centre for Fine Art Research (ICFAR), 3–4 April 2009, Knowles spoke about collaborative performances that she had made in the 1960s with other Fluxus members such as John Cage. Knowles recounted that ‘we read *The Making of Americans* [by Gertrude Stein] at new year, starting two days before new year, it took until noon the next day, we had teams of three people, we did this successfully for many many years’. Holly Pester proposed two participants at the workshop read two pages of *The Making of Americans* simultaneously. Knowles and myself read pages 462 and 463 in this 2009 version of the performance. I kept my finger on the line so as not to get lost and attempted to keep pace and volume with Knowles.

## Conclusion

Through investigating the eight case studies (documentations of works), I conclude that the gesture inherent in all drawing is performative because it imitates that which is being drawn. And the gesture of drawing when it connects to the drawing surface, or is performed (with alternative tools such as the artists body, or non marking devices) through a three-dimensional field, brings the observed or imagined into being, and becomes the gestural trace. I also found that the performative gesture through action became the energy of the practitioner's whole body shaping the work. And in the methodology of drawing, the action of the entire body (when in the presence of and witnessed by another) then became performance drawing, and sound (its absence or presence in the live action) is integral to the process of performance drawing.

Because of the impermanence of performance, the case studies I have examined in this chapter are documentations of live works (in either moving or still imagery, or text). I have come to suspect that the documentation process affects the practitioner and also the work during the process of making. I will now investigate how performance requires, and often also wishes it did not require, the process of documentation, and how that process of documentation (the witnessing gaze) is itself an affecting component of the work.



Fig 18. *The Dissenters Driftsong*. 2009. M. Foá. Photo: S. Sestelo.<sup>117</sup>

### **An Analysis of the process of Documentation**

I will now examine Documentation, first investigating the problematic relationship that Live Performance has with the Documentation process, because of live art's simultaneous intention to be a momentary act and also its need for a record of that act (to review and commodify). Then, defining which one is 'the work' – the live performance or the documentation – I will examine the rift between the theoretician's need for clarity (to satisfy archival requirements) and the practitioner's desire for unfixity (to continue development of practice). I will investigate the position of and relationship between the documenting witness and the practitioner, and any affects made to the work through documentation.

### **The difficult schism of capturing the live**

Performance theorist Peggy Phelan in her text *Unmarked* is particularly interested in the present time of performance in relation to the re-marking (documentation) of the live act. Emphasising the fleeting essence inherent within live performance, Phelan states that 'Performance is the art form which most fully understands the generative possibilities of disappearance'.<sup>118</sup> Phelan realises that performance flies past the audience, 'Poised forever at the threshold of the present'.<sup>119</sup> Never to exist in the same form or place again, 'performance enacts the productive appeal of the non reproductive'.<sup>120</sup> The live experience cannot be caught, or exactly revisited, and this tantalises our desire to hold onto and repeat events and physical experiences.

<sup>117</sup> *The Dissenters Driftsong*, 1 March 2009. Self, documenting a process. Photo: documentation (detail) by Stella Sestelo.

<sup>118</sup> P. Phelan, *Unmarked: The Politics of Performance*, New York and London: Routledge, 1993, p. 27.

<sup>119</sup> *Ibid.*

<sup>120</sup> *Ibid.*





Fig 19. *Letter to Rachel*. 2006 M. Foá. Fig 20. *Letter to an unknown person number 5*. 1998. Rachel Lowe.<sup>121</sup>

Artist Rachel Lowe, in her work *Letter to an unknown person number 5*, in which she draws the landscape on the window of the car as the car drives through that landscape, explains that ‘the piece is fundamentally concerned with our need or desire to capture a particular moment in time, the impossibility of ever adequately doing so, and the resultant sense of loss’.<sup>122</sup> Evidence of Lowe’s work exists now in still and moving images. In response to Lowe’s work, I made a drawing titled *Letter to Rachel 2006* (2011 edit 3:27; see Appendix pages 170–171 and attachment DVD1. 3).

Lowe, in her work, sat sideways to the oncoming landscape as it flashed past her from right to left; I sat facing into the landscape. My position was charged with the colliding motions of myself moving towards the landscape, and the landscape approaching me. As the road unfurled towards me, offering the possibility of capture, the heightened motion compounded the urgency to record. I drew what I saw while outlines of the road (describing perspective) structured the images into recognisable moments of a journey. I identify the drawings as near captures of the journey and also as souvenir evidence of the action (I will discuss the residue of actions later in this chapter) and I also recognise the photographic documentation as a record revealing the process. In this instance the documentation is a key component of the work itself because it is the process of the drawing becoming and that drawing’s near capture of the view that I intended to reveal. South African artist Robin Rhodes uses still documentation images of his performance works to bring into being his actions. Rhodes draws objects onto a flat surface and attempts to interact with them.

<sup>121</sup> Ibid.

<sup>122</sup> Rachel Lowe, ‘Letter to an unknown person Number 5’ (1998), in *Out of Line: Drawings from the Arts Council Collection*, Hayward Gallery, 2001, pp. 38–39.





Fig 21. *Untitled (Landing)*. 2005. Robin Rhodes.<sup>123</sup>

In *Untitled (Landing)* (2005) Rhodes is struggling up steep stairs hauling a black outline describing a rowboat. Rhodes's physical pose convinces that he is heaving a dead weight with all his strength. In the actual flatness of the photographic image, the different dimensions within Rhodes's action come together. The documentation makes possible Rhodes's impossible action. In a recent *Modern Painters* article, Rhodes discusses his works with artist William Kentridge. Rhodes explains, 'I'm beginning to understand performance differently. It's taking the movement ...'<sup>124</sup> Kentridge finishes Rhodes sentence: 'And holding it.'<sup>125</sup> Rhodes agrees. In an echo of the documentary process, Rhodes is now directing and witnessing performers in his works, to hold motion in three dimensions.

Documentation is essentially an attempt to capture an experience. The practitioner needs evidence, a repeat of the experience to secure assessment, or as an object to sell. However, the process of documentation changes the original work. Peter Bond, in his *Here Tomorrow* workshop, explained, 'Repeat is never repeat, it always says something else.'<sup>126</sup> Australian broadcaster and writer Clive James, on BBC Radio, identified how the documenter (according to their preference) changes an original work. Before 'tape recorders arrived, reporters would neaten up what they heard when they wrote it down in shorthand'.<sup>127</sup>

<sup>123</sup> *Untitled (Landing)*, Robin Rhode, 2005. Source: *Walk Off*. Robin Rhode, eds. P. Dander and S. Rosenthal, Ostfildern-Ruit: Hatje Cantz Verlag, 2007, p. 72.

<sup>124</sup> 'Robin Rhodes and William Kentridge in conversation', *Modern Painters*, June 2008, p. 66.

<sup>125</sup> *Ibid*.

<sup>126</sup> Peter Bond, Performance Workshop at Lethaby Gallery (CSM) and Greenwich for the 'Here Tomorrow' research group. 22 and 24 July 2008.

<sup>127</sup> C. James, A point of view, 'Not the gaffer, but the gaffee', BBC Radio 4, 11 May 2008. [http://news.bbc.co.uk/1/hi/magazine/views/a\\_point\\_of\\_view/](http://news.bbc.co.uk/1/hi/magazine/views/a_point_of_view/) (accessed 11 May 2008).



Figs 22 & 23. *Idol Watching*. 2006. M. Foá.<sup>128</sup>

This neatening up is often the first in a series of editing effects that occur throughout the documentation of performances. The documenter's individual preference shapes the recorded work; their aesthetic filters the performer's style and the camera shrinks the performance's original boundaries into a framed and contained image. The documenter's physical and emotional viewpoint in relation to the performer is never neutral or detached, and it conditions the work being recorded. Even a fixed tripod shot attempting to position the camera as an objective observer locks the work into a restricted frame. Also the editor (sometimes the artist and sometimes not) pieces together shots in a collage of viewpoints that constructs a newly shaped reality out of the original performance.

During the documentation process, performances may be filtered through a number of different aesthetics, resulting in imagery that is distant from the artist's original intention. My performance drawing is a fleeting process that leaves temporary evidence, so documentation is a trace of my work. Jacques Derrida, re-reading Emmanuel Levinas (Levinas was concerned with responsibility for 'the other'), defined evidence of presence as being either a rigorous sign – 'The authentic trace ... disturbs the order of the world. It comes 'superimposed.'...<sup>129</sup> – or a gesture of something past – 'He will not have been (a) present but he will have left a gift by not disappearing without leaving a trace'.<sup>130</sup> I intend that my work be seen but not imposed. I am interested in revealing the becoming of images, and I shape recorded evidence through the necessity of time constraints and spatial restrictions. As I document, with either handheld or tripod camera, the help of friends, colleagues or passers-by, each different viewpoint conditions my performance. However, because I always complete the final edit of documentation, the resulting fixture of still image, film and audio are filtered back through my own aesthetic.

<sup>128</sup> *Idol Watching*, M. Foá, 2006. Performance photographed by a passer-by (left) and documented by Dwight Clark (right). Still images from film documentation by Casper Below. See Appendix pages 172–173.

<sup>129</sup> J. Derrida, 'At this very moment in this work here I am', *Re-reading Levinas*, trans. R. Berezdivin, ed. R. Bernasconi and S. Critchley, Bloomington and Indianapolis: Indiana University Press, 1991, p. 37.

<sup>130</sup> *Ibid.*

### **Identification of ‘the work’: the theoretician’s requirements for clarity, the practitioner’s desire for unfixity**

Theoreticians, realising that documentation reshapes a work, require classification and ask practitioners, ‘Is the documentation the work, or is the live performance the work?’ This question raises the schism of Live Performance – the simultaneous need for evidence, and the desire to be of the moment, while also revealing an incompatibility between the theoretical need for classification and the practitioner’s desire for unfixity.<sup>131</sup> Labelling an action fixes that action to one interpretation. Documentation also fixes.

At a live Art event I attended in London, I asked the artists Anne Bean and Graeme Miller, in relation to their practice, ‘Is the documentation the work or is the live performance the work?’ Anne Bean answered, ‘I think it is according to content’, while Graeme Miller responded by addressing how ‘the desire to capture ... severely ... affects the work’. Miller then eloquently illustrated that documentation can never be authentic to the original: ‘Like collecting butterflies with pins, you’re going to be peering at some kind of surface that is contradictory to the kind of monotype immediacy of that witnessing experience ...’<sup>132</sup>

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131 Writer Claire Lofting, on reading this part of the thesis, exclaimed, ‘I feel uncomfortable with this Theoretician Practitioner split that you set up.’ Artist David Cross alerted me to Aristotle’s ‘tripartite construction’ and I propose that Aristotle, explaining the differences between Theoria, Poiesis and Praxis, set out the definitions that separated these different approaches to creativity. Enquiry towards understanding, production and action. More importantly a theoretician, when in the process of theorising a work, is an Other to and stands separate from the practitioner of that work. Richard Cary sets out the definitions of these three positions in his text *Critical Art Pedagogy: Foundations for Post Modern Art Education*, New York and London: Garland Publishing Inc, 1998, pp. 149–151.

132 Anne Bean and Graeme Miller, ‘Participation in Performance’, talk, ArtsAdmin, Chelsea Theatre, 4 May 2008.

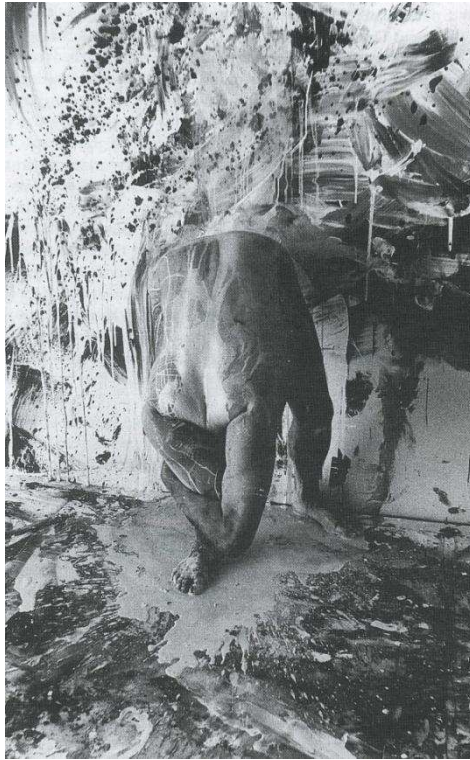


Fig 24. *Moments of Decision/Indecision*. 1975. Stuart Brisley. Photo: Leslie D. Haslam.<sup>133</sup>

Lecturer in theatre studies Nick Kay, interviewing performance artist Stuart Brisley, questioned Brisley about how he placed documentation in relation to his practice. Brisley explained that he is 'very conscious of the camera' but 'always regarded the primary act as being that of the performance'; he also realised 'it's a problem because I don't actually believe in documentation'.<sup>134</sup> Brisley then described a work titled *Moments of Decision/Indecision* (1975),<sup>135</sup> in which he was blind while performing the work and so collaborated with photographer Leslie Haslam, arranging that Haslam tell him where he was 'in relation to everything else'.<sup>136</sup> The resulting photographs of a paint-splattered naked body, whose hidden head and interwoven limbs disguise the direction in which it is facing, also confuse the audience's reading of the image. The body may be the source of action or may have been actioned upon. The uncertainty of this image subverts the usual fixture of documentation. In August 2008 I asked Brisley to explain what he meant by 'not believing in documentation':

133 Caption: Stuart Brisley 'Moments of Decision / Indecision', 6 days, Teatr Galery, Palac Kultury i Nauki Warsaw, Poland, 1975. Photo: Leslie D. Haslam. Source: N. Kaye, *Art into Theatre: Performance Interviews and Documents*, Australia, Japan etc, Harwood Academic Publishers, 1996, p. 77.

134 N. Kaye, *Art into Theatre: Performance Interviews and Documents*, Canada, Australia, France, Germany, India, Japan, Luxembourg, Malaysia, the Netherlands, Russia, Singapore, Switzerland, Thailand: Harwood Academic Publishers, 1996, p. 76.

135 *Moments of Decision/Indecision*, Teatr Galery, Palac Kultury i Nauki, Warsaw, Poland, 1975.

136 N. Kaye, *Art into Theatre. Performance Interviews and Documents*, 1996, p. 76.

“I have difficulty with certain kinds of truism, the idea of objectivity/documentation ... the image [*Moments of Decision/Indecision*] works, it has something inherent to itself – the camera is a distancing lens, it is not a documentation. Is there a work of art that does not draw on other works of art? These things can be new art works – I will regard it [an image of his performances] as an artwork separate from the original. Something that jumps out of the work, that is brought out of the work”.<sup>137</sup>

Our individual interpretation of what we see and experience reshapes an original work, and it could be argued that thinking, speaking, writing or reading a performance, even as the original event is happening, becomes a mode of documentation that reshapes the original by different methods of translation.

This thesis is itself a documenting process that also reflects the schism between live art and documentation. The problematic negotiation between the doing and the writing about doing positions the written thesis in a schizophrenic position as it attempts to fix and locate a practice, while also acknowledging that the practice must have multiple existences and dimensions (through different associations, contexts, physical parameters and times). I anticipate returning to this question of documentation and the Live Performance after having completed this research.

I will now examine how documentation reshapes the original ‘live work’, and at the same time fixes that original work into place, time and material.

American critic Marlena Donohue, writing about the performance works of the 1960s, states that performance art’s temporality meant that ‘when it was over, it was over’.<sup>138</sup>

Donohue then points out ‘the luscious irony is that the “records” of ephemeral, subversive acts, never intended for this purpose, serve to commodify what has now taken the appearance of an elite, post modern academy’.<sup>139</sup> Donohue’s sardonic pleasure in the performance artist’s inherent dilemma, the desire for a transient action and the need to *capture* evidence of that action deride the contradiction of ‘recording a live art performance’. Documentation fixes an action and turns that transient work into a saleable object.

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<sup>137</sup> Quote from notes taken while interviewing Stuart Brisely in his London studio, 15 August 2008.

<sup>138</sup> M. Donohue, *Out of Action: Between Performance and the Object*.

<http://artscenecal.com/ArticlesFile/Archive/Articles1998/Articles0498/OutOfActionA.html> (accessed 11 May 2008).

<sup>139</sup> Ibid.

Walter Benjamin, in his seminal text concerning the technological reproduction of a work of art, realised that the essential elements of time and place are intrinsic to the original work and cannot be reproduced: 'Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be.'<sup>140</sup> Artist and writer John Berger, in his text 'Ways of Seeing', in which he speaks to Benjamin's concepts, considers how the camera's eye affects an original work (a painting): the lens 'destroys the uniqueness' of the painting and 'as a result its meaning changes'.<sup>141</sup> This echoes the difference between performance and performativity (the former being contingent on the presence of a witnessing other, the later being a repeat) and, as Peter Bond explained (in the 'Here Tomorrow' workshop – see page 6 paragraph 3 and page 5 footnote 7), 'Repeat is never the same, it is always different.'

Photographic reproduction imposes effects onto live performance. Berger tells us that 'the language of images' has replaced 'the authority' of the 'art of the past'. He concludes with cautionary foresight that 'what matters now is who uses the language and for what purpose'.<sup>142</sup> Situationist Guy Debord, in his text published five years before Berger's *Ways of Seeing*, also cautioned against the entropic effects of photographic reproduction: 'the spectacle in its generality is an inversion of life and because of that the spectacle is the autonomous movement of non life'.<sup>143</sup>

Photographic documentation's effect of fixing is the antithesis of the initial intention of the performing artist, and the entropy inherent in documentation, influences some artists to choose to make *no* viewable record of their work. Unrecorded works exist by word of mouth, and although the retelling of a work reshapes the original action into a myth or legend, word of mouth does not fix a work. Some practitioners, intentionally playing with the slippage of truth intrinsic in the retelling of an event, purposely seek to place their work within the frame of myth and legend where no fixture is possible.

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140 W. Benjamin, 'The work of Art in the Age of Mechanical Reproduction', in *Modern Art and Modernism: A Critical Anthology* (published in association with the Open University), ed. F. Frascina and C. Harrison, London: Paul Chapman Publishing, 1982, pp. 216–220.

141 J. Berger, *Ways of Seeing*, London: BBC and Penguin Books, 1972, pp. 18.

142 *Ibid.*, p. 32.

143 G. Debord, *The Society of the Spectacle*, trans D. Nicholson-Smith, 3rd edn, New York: Zone Books, 1994, p. 12.

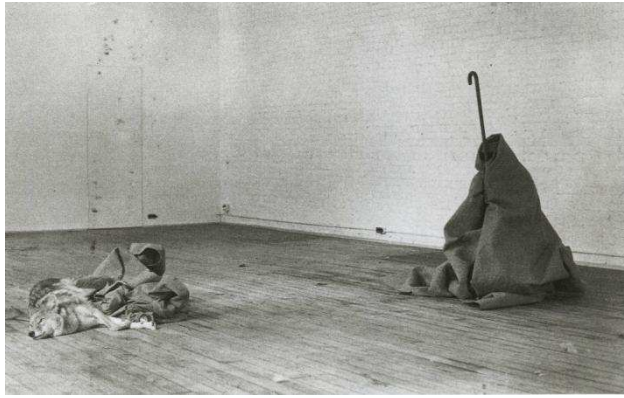


Fig 25. *I Like America and America Likes Me*. 1974. Photo: Caroline Tisdall.<sup>144</sup>

Francesco Bonami (curator, Museum of Contemporary Art, Chicago), in his text *The Legacy of a Myth Maker*, where he investigates how the life and work of Joseph Beuys has influenced contemporary practitioners, cites Beuys's Stuka plane crash<sup>145</sup> as 'a story that not only defined the source of his artistic materials, but also one that became an integral and enduring part of Beuys's legend'.<sup>146</sup> In calling Beuys's plane crash a 'story', Bonami reminds us that through our continued collective suspension of disbelief we are all active participants in Beuys's plane crash myth. And that collective suspension nourishes and perpetuates the legend. Beuys's myth continues now with more promise and possibility than if it had been photographed or documented, because film and photography are fixed but gossip and hearsay within myth and legend are emergent in their construct.

Throughout the 1970s Caroline Tisdall, Beuys's then partner, contributed to the Beuys legend by documenting his actions from her admiring viewpoint. Tisdall's images of *I Like America and America Likes Me* Record Beuys's interaction with a coyote. Beuys's bent figure is wrapped in a blanket, his walking stick poking out like sticks at the top of a tepee, while a coyote pulls and tears his felt covering. Critic Roselee Goldberg described *I Like America* ... as 'metaphor for the tragic decimation of the native American people'.<sup>147</sup>

144 Joseph Beuys, *I Like America Likes Me*, 1974. Photo: Caroline Tisdale. Source: Joseph Beuys Actions, Vitrines, Environments, London: Tate Publishing, 2005, p. 16.

145 'In 1942 Beuys was a member of various combat bomber units stationed in the Crimea. On 16 March 1944 Beuys's JU87 plane crashed on the Crimean Front. The pilot was killed but Beuys was found by a German search commando and brought to a military hospital. Beuys later recounted that he'd been rescued from the crash by Tartar tribesmen, who wrapped his broken body in animal fat and felt and nursed him back to health. Beuys recounted the story in 1979: 'Had it not been for the Tartars I would not be alive today ...' Aldrich Contemporary Art Museum, Connecticut, USA, [www.aldrichart.org](http://www.aldrichart.org) (accessed 8 July 2009).

146 F. Bonami, 'The Legacy of a Myth Maker', 'Tate online', Tate etc, issue 3, Spring 2005. <http://www.tate.org.uk/tateetc/issue3/legacymythmaker.htm> (accessed 22 May 2008).

147 R. Goldberg, Performance: *Live Art Since the '60s*, London New York: Thames and Hudson, 2004, p. 50.





Figs 26. & 27. *Line Down Manhattan*. 2003. M. Foá. Camera: Greg Murr and M. Foá.

However, as writer Mark Rosenthal points out, the coyote epitomises the trickster 'rather than the [audience's] conventional even hackneyed view of Beuys as a shaman'.<sup>148</sup> These two different readings of the work clearly illustrate how interpretation can change the meaning of an action encapsulated in an image, and that interpretation might also fix a work. Beuys 'recognised the iconic worth of still photographs of his events',<sup>149</sup> and he believed that reshaping was inherent within his actions: 'the action as the transforming element in and of itself is also presented as a process of transformation'.<sup>150</sup> Beuys's performances also exist now as vitrines, 'leftover material of his actions ... poetic ensembles within glass cases'.<sup>151</sup>

In 2003 I drew a chalk line down the length of Manhattan Island. *Line Down Manhattan* is a video of variable length (2011 edit 7:05, see Appendix pages 174–177 and attachment DVD1. I), some still images, and two worn-down lumps of raw chalk threaded through with pull rope fluffed from snagging. These objects contain physical information and evidence of the performance, impossible to capture in two-dimensional documentary imagery. The chalk and rope remnants of the action have three-dimensional surfaces textured and scuffed with the dirt, granite and asphalt of Manhattan's sidewalks; they are souvenir artefacts realising the action into the current day. While editing the eight hours of video made during the drawing process I became very aware of how sound reveals character of place, and this realisation had a significant impact on my practice. I will address sound in relation to my practice and its interaction with the environment in the final chapter of this thesis.

148 M. Rosenthal, 'Joseph Beuys: Staging Sculpture', in *Joseph Beuys: Actions, Vitrines, Environments*, ed. M. Rosenthal, London: Tate Publishing, 2005, p. 24.

149 L. Carlos, 'Introduction: Performance art was the one place where there were so few definitions', in *Performance: Live Art Since the '60s*, R. Goldberg, London New York: Thames and Hudson, 2004, p. 32.

150 Beuys in Mario Kramer, 'Joseph Beuys: Das Kapital Raum', 1970–1977, Heidelberg: Edition Staack, 1991, p. 10, in C. Schmuckli 'Chronology and Selected Exhibition History', in *Joseph Beuys: Actions, Vitrines, Environments*, ed. M. Rosenthal, London: Tate Publishing, 2005, p. 170.

151 M. Rosenthal, 'Joseph Beuys: Staging Sculpture', p. 57.



At the time, I intended the work as a temporary stroke down the American Indian path (Broadway) in response to 9/11: a chalk line tracing my passage, marking the durational and spatial aspects of my action, and because the chalk in its natural state is impermanent, the line skipping, scribbling, slipping over the various surfaces of the sidewalk was primed for imminent erasure from following traffic and weather. In retrospect and through this research, I see that the physical endurance of the process overwhelmed the concept of the work, as did the iconic image of the place. Telling people ‘I drew a chalk line down the length of Manhattan Island’ conjures a familiar picture in the mind’s eye, so that speaking the work is the work, without need of endurance. And as I mentioned earlier in this text, speaking a work also playfully raises a possible slippage of truth, alerting the audience to question the validity.

However, I interpret suggestions as triggers with which to escape from life into imagination. They do not satisfy my curiosity or intention, and *Line Down Manhattan* is an exception to my general rule of practice. I desire the physicality, not endurance, of making work. My body inhabits the work while it becomes, and through the haptic connection of marking and making my senses are activated, and the serendipity of materials, their unexpected reactions to one another and to my actions, keeps my practice alive. As I suggested earlier in this text, there is more work to be done regarding some practitioners’ desire never to be fixed; whether or not related to an inability to make a decision, the desire to be fluid also reveals a preference for movement and growth. I will be investigating issues of movement and stillness in relation to my practice later in this thesis.



Fig 28. 'Drawn Together'. *Line Process Echo Repeat 11*. 2009.<sup>152</sup>

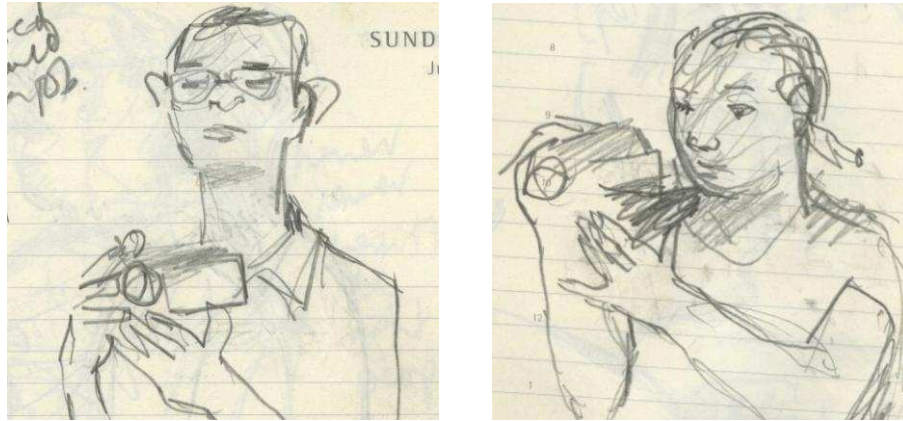
### Documentation in the live experience

The presence of a camera, and more particularly the camera that moves with the action, can give permission to a performer, its expectant gaze encouraging the performer to act out while it looks out for and watches over the performer.

Furthermore, the camera's presence at an action, in our western culture, signals to the other that the action in some way has licence.<sup>153</sup> The camera, capturing, reflecting back and fixed at one viewpoint, is embedded with a formative impact on that which it sees, sometimes energising and sometimes repressing the object of its gaze. And so it follows that a practitioner's stance, while in the process of making, is fashioned by the gaze of the other (the camera's eye and/or the audience's eye). The eye of the other changes and conditions the way the performer performs, and the recording eye that captures the visual image influences a performance during its process. There is a distinction between the recording eye and the recording ear. The impact of being looked at is a powerful force that influences an action during its process, whereas the impact of being listened to does not impose upon an action during the process, and therefore has less influence of change on that action. It is the eye's capacity to look and reflect back – the mirroring – that charges the action.

<sup>152</sup> Drawn Together collective drawing group are UAL research students Maryclare Foá, Jane Grisewood, Birgitta Hosea and Carali McCall. In March 2009 Drawn Together was invited to do a residency at Wimbledon College of Art's Centre for Drawing Project Space. On 4 March 2009 Drawn performed *Line Process Echo Repeat 11* for an audience in the project space as a conclusion to the residency. Photo: Beatrice Cowern.

<sup>153</sup> Artist David Cross pointed out that the presence of a camera can signal very different situations. A camera recording a performance action may be interpreted as a presence signalling the licence for the performance; however, a watching camera might also be a surveillance and 'surveillance is to observe with suspicion'.



Figs 29 & 30. Chagosian Islanders interview. 2008. M. Foá.

Thoughts During the Process: The Power and Politics of a Camera

An American peace activist asked me to help document a meeting with a group of Chagosian Islanders, in London to attend a House of Lords hearing on their eviction case. Concerned that the meeting might become an echo of the colonial imposition they were struggling to survive, I suggested one of the two camcorders we had be given over to the islanders in order that the meeting be documented from the viewpoints of both the questioned and the questioner. Blurring the line between 'them and us', we looked at each other from a more equal footing.<sup>154</sup>

The other transforms the action of the practitioner into a performance. Without an other a practitioner is 'doing alone', not performing. The primary meaning of the verb 'to perform' is to make an action in front of another person. And this other, in a contemporary context, must include the documenting camera – because within the recording eye is the anticipation of the audience.

In her text concerning *Live Art*, critic and writer Roselee Goldberg addresses the influences and development of the practice that is performance art, the 'avant avant garde'.<sup>155</sup> Goldberg comments that each creative movement, 'Futurist, Constructivist, Dadaist, Surrealist',<sup>156</sup> used the method of performance to explore ideas, and citing surrealist theorist Andre Breton's text *Surrealism and Painting*, Goldberg recalls how Breton proclaims that the ultimate Surrealist 'acte gratuit'<sup>157</sup> would be to fire a revolver at random into a crowd on the street. Without 'a crowd' there would be no 'acte gratuit' in this imagined act. Similarly, writer-director and performance artist Laurie

154 In '1971 the British government used an immigration order to remove the [Chagos Island] inhabitants compulsorily so that Diego Garcia (the largest island in the Indian Ocean Archipelago) could be made into a US military base'. The islanders, who previously won their right to return, recently had their victory overturned. <http://www.guardian.co.uk/politics/2008/oct/22/chagos-islanders-lose> (accessed 7 July 2009).

155 R. Goldberg, *Performance Art: From Futurism to the Present*, New York, London: Thames and Hudson World of Art, 1979, pp. 7–8.

156 Ibid.

157 Ibid.



Figs 31 & 32. *Rupert's Flight*. 2007. M. Foà.<sup>158</sup>

Carlos explains the vital role of the other in her essay on live performance. Carlos tells us that current critical theorists believe the presence of the other 'is essential to the completion of the work',<sup>159</sup> and that the other's 'live immediate response to art work'<sup>160</sup> is also a performance. Carlos realises that the other's role as witness/responder is actually in itself a crucial and 'performing' component of the live art process.

The gaze of the other can empower, but it can also intimidate the performer. There are some practitioners who want to hide from the watching and the recording eye. While making a work titled *Rupert's Flight* (see Appendix pages 178–179 and attachment DVD2. 3), in which I drew a life-size fighter plane onto the road surface outside my house, I was purposefully working at home, to be accountable for my actions and not anonymously passing through avoiding the other's response. Some passers-by were curious: one commented on the inaccuracy of the drawing; another woman was very angry. The drawing itself was unsuccessful – hampered by traffic flow, my foreshortened viewpoint: I mistakenly shaped an overlarge tail fin so the plane looked like a rocket. Later rain softened the marks, enhancing the work. I explained the work to the angry woman – it was the anniversary of (war poet) Rupert Brooke's death, and as a memorial and reference to the futility of war I was writing his poem 'The Soldier' round the shape of a fighter plane on the road under the flight path to Heathrow and facing west towards America. I knew that my actions were uncommon and that to behave in an unusual manner in a public space might alarm people. I did not intend to threaten or to shock; nor did I intend to make a permanent mark. The angry lady's reaction seemed disproportionate to my work; however, my being younger and of the same gender may

<sup>158</sup> *Rupert's Flight*, 2007. Drawn on the anniversary of Rupert Brooke's death (23 April) as a memorial – the drawing included words from Brooke's poem the soldier : 'If I should die, think only this of me; / That there's some corner of a foreign field / That is for ever England.' The drawing was made on the street outside

my house in Peckham, South London. Images were taken by a camera on a tripod standing inside my bedroom window

<sup>159</sup> L. Carlos, 'Performance art was the one place where there were so few definitions', in *Performance: Live Art Since the '60s*, UK: Thames and Hudson, 1998, p. 9.

<sup>160</sup> *Ibid.*



Fig 33. *You Blew My Mind*. 1997. Hayley Newman.<sup>161</sup>

have reflected to her a negative condition. Artist Paul Coldwell commented that ‘most people want you to be confined by the same fears and anxieties that they have’.

I instinctively shy away from confrontation and prefer to work without disturbance from an other; this poses a conflict for my practice of ‘performance’ drawing. Contemporary performance artists Hayley Newman and Janet Cardiff have both spoken of their desire to disappear from the audience’s gaze. Newman, writing about a series of performances that she made between 1996 and 1998, describes her piece titled *Hook and eye* concerning ‘notations of visibility and invisibility’.<sup>162</sup> Newman explains that in an attempt to close the gap ‘caused by watching’<sup>163</sup> between audience and performer she made ‘the body only partially visible’.<sup>164</sup> Newman reveals that her motive for making a work in which she tries to disappear was also an attempt to resolve her ‘discomfort as a performer and an answer to the problematic of the presentation of the performing ego’.<sup>165</sup>

Canadian artist Janet Cardiff composes audio scores for one person to hear on headphones as they walk a pre-arranged route. Cardiff discussed the intimacy of her Walkman-directed walks with Carolyn Cristov-Bakargiev.<sup>166</sup> Cristov-Bakargiev asked Cardiff, ‘Why are you interested in creating such an intimate relationship with the individual member of the audience?’<sup>167</sup>

161 Hayley Newman, *You Blew my mind*, 1997. From *Connotations – Performance Images 1994–98*. Photo: Casey Orr, 1997. Source: <http://www.tate.org.uk> (accessed 18 March 2009).

162 H. Newman, ‘Hook and Eye’, in *The tingle factor net cast*. <http://bak.spc.org/tingle/performers/hayley/index.html> (accessed 26 May 2008).

163 Ibid.

164 Ibid.

165 Ibid.

166 Curator at PSI Contemporary Art Centre, Queens, Long Island, USA. <http://www.ps1.org/> (accessed 7 July 2009).

167 C. Cristov-Bakargiev, Janet Cardiff: *A Survey of Works including Collaborations with George Bures Miller*, New York: PSI Contemporary Art Centre, 2001, pp. 20–21.

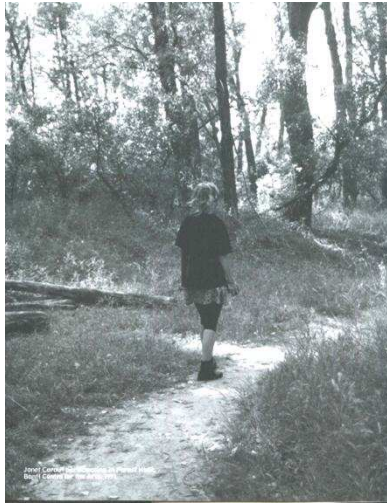


Fig 34. *Forest Walk*. Banff. 1991.<sup>168</sup>

Surprisingly, Cardiff answered that it is her ‘shyness and fear of intimacy’<sup>169</sup> that conditions her works. Cardiff explained that she had made a collaborative work that involved members of the public speaking with her (one to one). The interviews had been like therapy sessions, and people’s intense desire for intimacy frightened her. ‘When I made my first walking piece, I could talk to someone very closely, yet I was still protected.’<sup>170</sup> In these audio works Cardiff plays a tantalising game of absence and presence, between the intimacy of her recorded voice in her listener’s ear, and the total lack of her physicality in the work, switching the traditional positioning of audience and performer, documentation and the live work. The audience in the position of physically experiencing the work, is the live, while a recorded document performs Cardiff in her absence.

Through my own recent outdoor performances on London streets, I have become less inclined to perform in populated spaces. I realise that the gaze of the other imbues my performing stance with a strangeness that overshadows the work I perform. While performing, my actions destabilize everyday cultural expectations of the behaviour of a person of my age and gender; the other interprets me as mad.<sup>171</sup>

168 Janet Cardiff: *Participating in Forest Walk*, Banff Centre for the Arts 1991. Source: C. Christov-Bakargiev, Janet Cardiff: *A Survey of Works including Collaborations with George Bures Miller*, New York, PSI Contemporary Arts Centre, 2003.

169 Ibid.

170 C. Cristov-Bakargiev, Janet Cardiff: *A Survey of Works including Collaborations with George Bures Miller*, New York, PSI Contemporary Arts Centre, 2003.

171 Artist David Cross asked me what makes me believe this. And it is due to numerous comments from passers-by, such as ‘you’re mad’, ‘what a quixotic act’, ‘she’s mental’, ‘you’re bonkers’, that have led me to conclude that the other interprets me in an unsympathetic way. However, when I was younger making drawings outside, I was an object of curiosity and interest. I conclude, therefore, that it is not only my unusual actions but also my age and gender that contribute to the reading I receive from the other while I make work.





Fig 35. Watchoutmary performing. 2008.<sup>172</sup>

The persona of madness manipulates my performance into a tragic comic act, and the initial intention of the work, drawing in response to the environment, is lost. I intend to make drawings that respond to the environment, not to be perceived as the mad lady acting out. And in the same way that a work, which requires physical endurance to achieve, may be overshadowed by that endurance,<sup>173</sup> the interpretation of being the mad lady completely overshadows the original intention of my work. For this reason I intend to find spaces through which I can make work, without the gaze of the other projecting their perception of the state of my mind and character onto my work. This influence of the gaze is addressed in a number of chapters of the important theoretical text concerning performance in the visual arts, *Performing the Body Performing the Text*.<sup>174</sup>

### **Performer and Audience: how the performance is fashioned by the gaze of the other**

The charting, mapping, fixing, by the recording eye that occurs during a performance is a pertinent and current issue in today's culture of surveillance, and relevant to my research into making work out of doors. Within the power of the gaze is a duality of affirmation and disapproval; the gaze might affect its subject positively or negatively.

Today in London over 10,000 CCTV cameras photograph each person in any outdoor, public, retail or transport area around 300 times every day.<sup>175</sup>

<sup>172</sup> In 2007 I began to perform under the alias Watchoutmary, and found the name, together with various masks that I wore, to be a valuable concealing device.

<sup>173</sup> In *Walking Drawing and Line Down Manhattan*, I edited out all evidence of endurance.

<sup>174</sup> A. Jones and A. Stephenson (eds.), *Performing the Body/Performing the Text*, London and New York: Routledge, 1999.

<sup>175</sup> Justin Davenport, 'Tens of thousands of CCTV cameras, yet 80% of crime unsolved', *Evening Standard*, 19 September 2007. <http://www.thisislondon.co.uk/news/article23412867-tens-of-thousands-of-cctv-cameras-yet-80-of-crime-unsolved.do> (accessed 13 April 2011).

Were it not for 'intention' being the deciding factor in today's fine art academy, it could be argued that each person going through a public space is performing for the surveillance eye, and also for the human eye behind that technological eye. The more we are looked at, the more we look. And so the gaze becomes impacted upon, and complicated through the looking, being looked at, and looking back at the looking. In today's outdoor surveillance and camera-filled society we are all participants and closed into not so much 'a theatre of the gaze'<sup>176</sup> as a 'farce of performing and returning the stare'.<sup>177</sup>

American artist Jill Magid, in her work for the 2004 Liverpool Biennial titled *One cycle of memory in the city of L*, referenced contemporary culture's interest in different positions of watching: the malevolent stalker, the government, the guide, or the guardian. In a subversion of the surveillance network in Liverpool, Magid utilised the system as a collaborative partner in a number of documented performances. In one action, Magid – blindfolded and wearing a radio link-up – trusted herself to the direction of the human operator who guided her through crowds and across busy streets, leading her from one surveillance camera view into another. Magid's work was performed 'through', while she walked the streets; 'by', with the human camera operator directing her actions; and 'within', fixed inside the surveillance camera's view, the vision of the gaze.

In March 2008 the metropolitan police launched a campaign turning the gaze to double back on itself. The police alerted the public to look out for people who might be suspiciously taking photographs. The campaign ran a series of posters with a slogan that read: 'Thousands of people take photos everyday. What if one of them seems odd?'<sup>178</sup> In asking people to look out for people looking the police were inadvertently tapping into a western cultural tendency for idolatry. We stare at and are deeply impressed by celebrity, and images of celebrity, polished by a constant attention, return a blind and fixed gaze, revealing that the closed circle of looking at the looking, looking back, can only be entropic.

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<sup>176</sup> Ibid.

<sup>177</sup> See page 38, paragraph 3, Guy Debord: '...the spectacle is the autonomous movement of non life' from *The society of the spectacle*.

<sup>178</sup> C. Cheesman, 'Police defend anti-terror photo campaign', in *Amateur photographer*, 3 March 2008.

[http://www.amateurphotographer.co.uk/news/Antiterror\\_police\\_defend\\_campaign\\_targeting\\_suspicious\\_behaviour\\_of\\_people\\_with\\_cameras\\_news\\_195594.html](http://www.amateurphotographer.co.uk/news/Antiterror_police_defend_campaign_targeting_suspicious_behaviour_of_people_with_cameras_news_195594.html) (accessed 30 May 2008).





Figs 36. & 37. Documentation photo: Jane Grisewood and Stella Sestelo.<sup>179</sup>

### **Who holds the camera? Making documentations of my performance works**

I have used a number of different methods of recording during the performance process. I hold my camera, or fix the camera on a tripod. I also direct colleagues to record what I'm doing, or ask a passer-by to record my actions.

While I am holding the camera during the work, the camera is within the frame and stage of the work being made, so the documentation becomes woven into and part of the making process. This self-contained method of documentation also becomes embedded with my physical trace – my hand holds the camera, and so the camera is an extension of my arm – and the film footage contains the sway of my gait, the sound of my breath and the images seen from my viewpoint. This independent method avoids problematic issues of ownership that can sometimes occur when documentation is made by an other. The disadvantage of holding my own camera is that the viewpoint of the work is fixed for the viewer, and the broader context of the work or my position in relation to that work is not revealed. The disadvantage of asking a colleague to hold the camera is that, despite direction and pre-action planning, the shooting will conform to that colleague's particular method; the disadvantage of asking a passer-by to hold the camera is that they might walk away with the camera, and so during the performance it's difficult not to be distracted from the work by the possibility of losing the camera.

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<sup>179</sup> At the Dissenters Driftsong event, 1 March 2009, Maryclare Foá, documenting the process of being documented and receiving documentation. Photo: Jane Grisewood and Stella Sestelo, 1 March 2009, at the Dissenters Driftsong event.

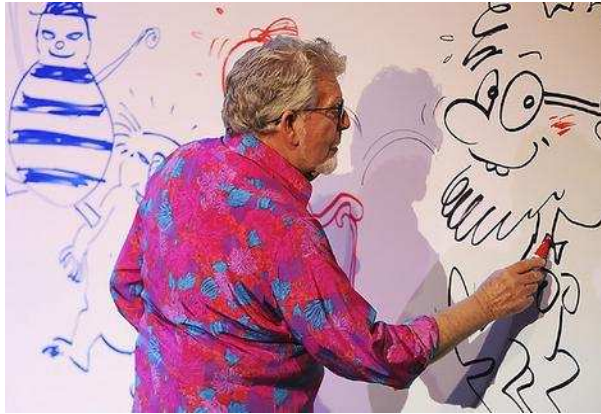


Fig 38. Rolf Harris. 2008.<sup>180</sup>

## Conclusion

I am of an age and culture where my childhood memories of drawing were informed by television programmes, whose presenters made objects and drew images before our eyes, and whose catchphrase such as ‘Here’s one I made earlier’<sup>181</sup> and ‘Can you tell what it is yet?’<sup>182</sup> tapped into the childhood delight and wonder of seeing images emerging. Jean Fisher, in her text on drawing, recalls: ‘Leaning over my mother’s arm, I gaze in excited anticipation, mesmerized by her hand as it performs ... enraptured by the miraculous conjuring of images from thin air.’<sup>183</sup>

This capturing of images becoming, this unfolding of emergence and motion before our eyes, is now commonplace in our society. In our daily lives – on our camera phones, TVs, buses, advertising hoardings – we expect images to animate. Motion is a vital aspect of our societies’ environments.

180 Photo: James Morgan. Caption: Rolf does Rolf ... Harris mixes sketches with chat and songs. Source: Sydney Morning Herald, 12 December 2008. Article: John Shand. Title: He wobbles a bit more but the charm’s still there. <http://www.smh.com.au/news/entertainment/arts/he-wobbles-a-bit-more-but-the-charms-stillthere/2008/12/11/1228585017460.html> (accessed 16 March 2009).

181 Presenter Valerie Singleton on BBC TV’s Blue Peter gave instructions on how to make items from recycled household objects – most often empty detergent bottles, egg cartons and paper rolls.

182 The Rolf Harris Show, BBC TV, 1967. Rolf Harris, while drawing in front of the camera on his show, coined the catchphrase ‘Can you see what it is yet?’ [http://en.wikipedia.org/wiki/Rolf\\_Harris](http://en.wikipedia.org/wiki/Rolf_Harris) (accessed 17 June 2008).

183 J. Fisher, ‘On Drawing’, in *The Stage of Drawing: Gesture and Act*, selected from the Tate Collection, ed. C. de Zegher, New York and London: Tate Publishing and The Drawing Center, 2003, p. 217.



Figs 39 & 40. Video on mobile phone.<sup>184</sup>

In this chapter I identified the differences between the terms ‘performative’ and ‘performance’ in relation to drawing practice. I found that performative imitates the subject in the observing and /or imagining eye, and through gesture brings into being that which is being drawn, and therefore surmise that all drawing is performative. However, I also understood that a performance is different to the performative because a performance requires a witness as a component of the work, while the performative does not. I then examined Catherine de Zegher’s ideas on drawing, and I identified that performance drawing has evolved out of the performative gesture of the hand (imitating that which it draws), and the body’s motions during the creating processes of actions and happenings. These methods employing gesture, action and performance in fine art practice are seeds that contributed to the genesis of contemporary performance drawing practice.

While examining whether documentation might influence the practitioner and the work, I found that both the witness and the documentation process impact the practitioner’s actions, and also that the development of moving image technology, through its ability to capture the conjuring of drawings becoming, has significantly contributed to the emergence of performance drawing practice. Finally, through investigating performance and moving image technology I came to realise the significance of motion as a component in the process of making work. In the next chapter I will investigate whether motion impacts perception or memory, and I will examine in what ways motion and its converse, stillness, influence the creative process, particularly in relation to performance drawing.

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<sup>184</sup> Images from artist Melissa Bliss’s VJ (Video Jockey) workshop for SCIRIA (Sensory Computer Interface Research Innovation for the Arts) at Camberwell UAL (University of the Arts, London) 2008.

## Chapter 2 Movement and Suspended Motion

'I think that it all began with that notion of movement  
in that you move through the page, you move within yourself,  
you move within a space and back and forth'.<sup>1</sup>

Vito Acconci (2006)



Fig 1. *Following Piece*. 1969. Vito Acconci.<sup>2</sup>

In this chapter I will investigate whether motion impacts the creative process, perception and or memory. I will trace the development of my own practice and my use of motion in drawing. I will investigate Merleau-Ponty's phenomenological concepts concerning being-in-the-world and how the material world impinges on consciousness, and I will examine Bachelard's ideas in relation to mobility, spatiality, imagination and scientific thought. As a conclusion to this chapter I will investigate motion and suspended motion in moving imagery and performance drawing.

During my early college years (1970/80) I was drawing street scenes and events, and through the frequently repeated process of observational recording, a system of marking representing the details of observed subjects became stored in my memory.<sup>3</sup> Practice quickened the process, and remembered images helped to inform what I observed; still, in order to see enough information to complete a sketch, I often needed to get up and follow my subject.

<sup>1</sup> 'vito (hannibal) acconci', Designboom.com, 2006.' <http://www.designboom.com/eng/interview/acconci.html> (accessed 30 August 2008), paragraph 17.

<sup>2</sup> 'The underlying idea was to select a person from the passers-by who were by chance walking by and to follow the person until he or she disappeared into a private place where Acconci could not enter. The act of following could last a few minutes, if the person then got into a car, or four or five hours, if the person went to a cinema or restaurant. Acconci carried out this performance everyday for a month. And he typed up an account of each pursuit, sending it each time to a different member of the art community'. <http://www.medienkunstnetz.de> (accessed 8 November 2006).

<sup>3</sup> As a student in the Illustration Department at the Royal College Art, I heard illustrator Quentin Blake (head of RCA Illustration, 1978–86) talk about observational drawing. Blake believes that years of looking and drawing fixes images into the memory and that extensive experience of this process builds a personal visual shorthand for an artist to employ. While some practitioners might interpret a shorthand as a 'style', I am wary of this term as it infers an arrival in process, and therefore also implies there will be no further development.



Fig 2. *Stillness*. 2008. M. Foá. Photos: Sandra Wroe.<sup>4</sup>

The process of drawing requires a practitioner to move the eyes, head, shoulder, arm and hand; however, the necessity for my whole body to be in motion impacted on the drawings I made more significantly. The skidding and sliding marks were an important feature of my images. In this way motion became integral to my practice, present through necessity, and evident in the work and its documentation.

It was not until I was a student at Central Saint Martins College of Art (CSM), 2002–2004, that I realised motion was a material component of my work, affecting the work that I make and my response to the subject. In Chapter 1, I referred to a work titled *Letter to Rachel*, in which I made a drawing in a moving car responding to *Letter to an unknown person number 5*, a work by Rachel Lowe. Sitting and drawing in a moving car, I was moving into the landscape while the landscape approached me. This work also contained the motion of my pencil across paper as it traced the view. The motion of the landscape and the vehicle affected the drawing, causing my pencil to slip in urgency as it attempted to render a capture. These three different movements in the work clearly evidence how motion is a material that I employ in my work.

### **Suspended Motion not Stillness**

Initially intending to examine the contrasting positions of Motion and its opposite, I began by examining motion and stillness. However, through conversation with artist Stephen Farthing, and also through investigating the notion of stillness, I have come to realise that it is not possible for an organic body to be without motion. Even when apparently immobile, an organic body contains living or decaying movement. The flow of breath and blood, the breaking down of tissues – motion is contained and thereby suspended within the organic form.

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<sup>4</sup> *Stillness*: a performance in 5 or more seconds. Chelsea Quadrant. M. Foá, 22 November 2008. Photo Sandra Wroe. See Appendix, page 180.

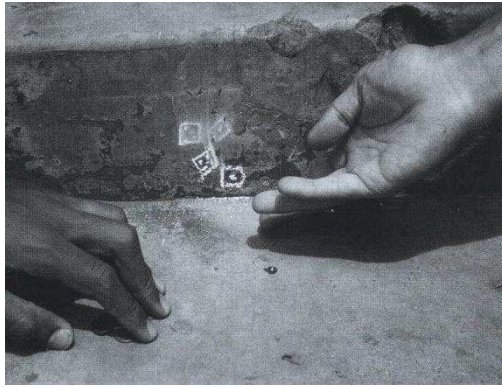


Fig 3. Snake Eyes. 2004. Robin Rhode.<sup>5</sup>

Thoughts During the Process: Stillness(Appendix page 180)

*Squashing Grass, Seeing Sky, Listening, Thinking, Being*

*Organic. I lay as still as my body would be, but my chest rose and fell and cells floated across my eyes. I watched fragile wisps of cloud over Chelsea rooftops, heard traffic and voices of people passing. Lying on the grass, I hoped my body would leave my shape Ana Mendieta-like, but the grass was too short. I saw an Arctic image some twenty years ago, of green tundra in the shape of the body of a man – brass buttons found on the spot were proved to be from the 1845 Franklin Northwest Passage expedition, in which all perished from hypothermia, lead poisoning or scurvy. Nutrients from the man's body had fed the ground where he had died, so that for many years the plants revealed his form through their enriched growth. I was staying at Cresswell Bay when remains of the expedition were discovered - but now I can't find a reference for that image of man-shaped tundra and I wonder if I imagined it.*

As cited earlier in Chapter I (page 33), South Africa artist Robin Rhode, while discussing performance with fellow South African artist William Kentridge, explained that his works are concerned with taking movement 'And holding it'.<sup>6</sup>

It is the holding/suspension of animation, in performance, film and drawn or documented imagery, that best describes the position in contrast to movement that most concerns me, and I will discuss how my own drawings are a capture of suspended motion. Later in this chapter I will examine motion and suspended motion in art practice and popular cinema. And I will investigate how motion is a material influencing method and perception, utilised by some artists in their practice. I will also discuss how motion and suspended motion might impact on the subject that is 'place' in the outside environment through affecting the Doppler slip and the Doppler shift.

<sup>5</sup> Source : Walk Off. Robin Rhode, eds. P. Dander and S. Rosenthal, Ostfildern-Ruit: Hatje Cantz Verlag, 2007, p. 60.

<sup>6</sup> 'Robin Rhodes and William Kentridge in conversation', Modern Painters, June 2008, p. 66.



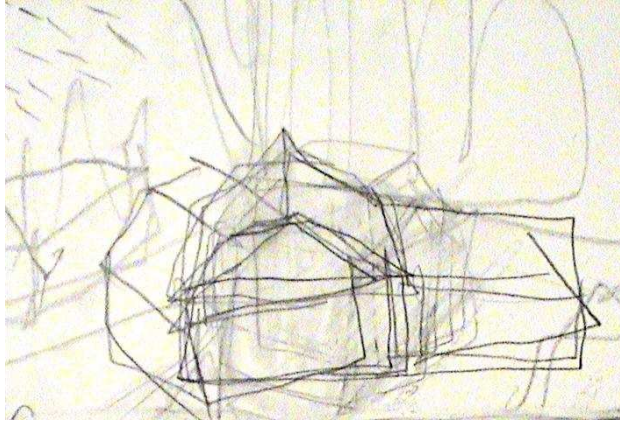


Fig 4. *Norfolk Island* (detail). 2006. M. Foá.<sup>7</sup>

### How Movement affects the creative process

Bachelard, in his text *L'invitation au voyage*, perceives that mobility is the vital element of the imagination, and reasons, 'We must therefore systematically add to the study of a particular image the study of its mobility, its fertility, its life ...'<sup>8</sup> Bachelard continues by proposing to study 'a movement of the imagination'. He stipulates that 'this movement is not just a metaphor. We shall actually feel it within ourselves.'<sup>9</sup> In *The Poetics of Space* Bachelard is again concerned with actually feeling the affect of movement on physical memory. While in his Parisian room thinking about a road and the physical activity of climbing a hill, he writes, 'It is a good exercise for me to think of the road in this way ... I feel freed of my duty to take a walk.'<sup>10</sup> Bachelard's reluctance suggests he would prefer rest, yet physical inactivity drains energy and saps motivation. (I will return to an examination of Bachelard later in this chapter.)

The German Pietist Johann Georg Hamann recognised the affect of stillness on the thinking process when he wrote, 'When I rest my feet my mind also ceases to function.'<sup>11</sup> Lack of physical energy produces a lack of mental energy, causing stillness; this results in further lack of physical energy and perpetuates entropy. Conversely, activity facilitates energy flow, causing movement, and this results in further activity and perpetuates emergence.

<sup>7</sup> M. Foá, Doppler Slip Cabin, detail from *Norfolk Island* drawing part of a presentation and installation titled *Bound for a Far Land*, exhibited in 'Digital and Physical Surfaces' FADE exhibition at Chelsea triangle space 2006.

<sup>8</sup> G. Bachelard, *On Poetic Imagination and Reverie*, trans. C. Gaudin, Indianapolis, New York: The Bobbs-Merrill Company, Inc., 1971, pp. 20–22.

<sup>9</sup> Ibid.

<sup>10</sup> G. Bachelard, *Poetics of Space*, Boston: Beacon Press, 1958, p. 11.

<sup>11</sup> Magus of the North. [http://en.wikipedia.org/wiki/Hamann\\_1730-1788](http://en.wikipedia.org/wiki/Hamann_1730-1788) (accessed 31 March 2006).

Bruce Chatwin, travel writer and researcher of the nomadic life, understood the invigorating properties of motion. Chatwin believed that humankind has an inherent need to walk and that 'The monotony of prolonged settlement or regular work weaves patterns in the brain that engender fatigue and a sense of personal inadequacy.'<sup>12</sup> The name Chatwin originates from the word 'Chettewynde', meaning the winding path, suggesting it was in his genetic make up to journey.<sup>13</sup>

Movement alone can shift a state of unfit lethargy, but being in an unfit lethargic state the last thing a body wants to do is move. At that impasse of mind and body, other than an innate urge (such as the need for food or desire to procreate) only an external influence can agitate the lethargy into a desire for action. Perhaps sunlight on the wall catches the eye and attracts the mind's attention; this diversion becomes interest, interest is curiosity, curiosity has desire, and desire has appetite. Appetite can move the body off the sofa, activating the flow of the body through the environment. Shifting the body changes what that body can see, and also rearranges its positioning in relation to other objects and the environment. This change activates new associations, connections and comparisons in the mind of the body that is now seeing from a different viewpoint. Movement of the body prompts movement of the mind.

Thoughts During the Process: Trains

*How things move through space and how the observed moving object can become visually pieced together into a three-dimensional whole made me think of travelling past barns in a train - trying to draw a barn a number of times as my viewpoint shifted and its perspective turned – my motion moved the form round ... This also made me think of Einstein's theory of relativity ... I heard someone explain the theory as the moment when you are in a train and another train comes alongside and for a second you're not sure whether your train is moving or the one alongside you is moving ... that visual and physical slip is relativity - or so the man on Radio 4 said.*

In conversation with artist Hamish Fulton,<sup>14</sup> we discussed the influence of movement on creative work— how movement encourages thought and imagination. Fulton told me that any time he needed to sort something out, to deal with a problem, he'd get on a train, and when he arrived whatever had been troubling him would be settled.

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12. B. Chatwin, *What am I Doing Here?*, London: Jonathan Cape, 1989, pp. 121–122.

13 'Aunt Ruth told me our surname had once been "Chettewynde", which meant "the winding pat" in Anglo Saxon; and the suggestion took root in my head that poetry, my own name and the road were, all three, mysteriously connected.' B. Chatwin, *The Songlines*, London: Jonathan Cape, 1987, p. 9.

14 I first corresponded with Hamish Fulton in 2002 while researching the walk that he, Richard Long and other vocational Sculpture students took from Central Saint Martins to the country – their first art walk made in 1967.



As a graduate student at Central Saint Martins, I made a work titled *Walking Drawing* (2004; 2011 edit 8:27, see Appendix pages 181–182 and attachment DVD1. 2). I was aware of Guy Debord's 'dérive',<sup>15</sup> though did not know about his concept of Psychogeography:<sup>16</sup> 'The point at which psychology and geography collide.'<sup>17</sup> I wanted to explore how motion affects drawing. I found a reference to an art walk that took place at Charing Cross Road on 2 February 1967<sup>18</sup> <sup>19</sup> at the time when Hamish Fulton and Richard Long were both students on the Vocational and Advanced Sculpture course. Long and Fulton organised a group walk, inviting fellow students to walk to the country. I wrote to Long and Fulton and asked them, 'Where did you go, what route did you take?' Long replied, 'We walked along the Roman road – Watling Street, north out of London until sunset ... let me know how you get on.' Fulton replied with a drawn map directing me out of CSM and along Euston Road toward Radlett.

My intention was to draw the walk while filming the drawing of the walk. I was inspired by the Fulton and Long walk and also by Rachel Lowe's text that accompanied her *A Letter to an Unknown Person No. 5* (1998),<sup>20</sup> in which she addresses the practitioner's attempt to hold on to the subject.<sup>21</sup> Lowe's description pinpoints an issue familiar to practitioners, the appetite for ownership through making an image, and the inevitable disappointment from the unfeasibility of that action. In *Walking Drawing* I wanted to explore how motion affects drawing, and I was endeavouring to bridge the gap between Trace (primal method of mark-making onto surface) and Documentation (digital time-based media recording a live action).

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15. G. Debord, 'Théorie de la dérive', in *Situationist International Anthology*, Revised and Expanded Edition, trans. Ken Knabb, Bureau of Public Secrets, online edition 2006. 'Théorie de la dérive' was published in *Internationale Situationniste* #2 (Paris, December 1958). <http://www.bopsecrets.org/SI/2.derive.htm> (accessed 27 October 2008).

16. Ibid. Debord explains the 'dérive' as being 'a rapid passage through varied ambiances' by a number of people who should 'drop their relations, their work and other activities' and 'be drawn by the attractions of the terrain and the encounters they find there'. Debord qualified that his 'dérives involve playful-constructive behaviour and awareness of psychogeographical effects', and that this particular method of walking was very different from the 'classic notions of journey or stroll'.

17. M. Coverley, *Psychogeography*, UK: Pocket Essentials, 2006, p. 10.

18. M. Auping, 'Tracking Fulton', *Selected walks 1969–89*, exh.cat., Albright-Knox Art Gallery, New York, 1990, p. 10.

19. 'A chalk line was ruled across the floor of the building, and it was announced that all students wishing to take a walk in the country should please stand on one side of the line'. Michael Auping, 'Tracking Fulton' *Selected Walks, 1969–89*, exh. cat., Albright-Knox Art Gallery, New York, 1990, p. 10. Source: Hamish Fulton *Walking Journey*, published by Tate Publishing on the occasion of the exhibition at Tate Britain, 14 March – 4 June 2002, p. 113.

20. See Chapter 1, page 32, Appendix pages 171–172, and attachment DVD1. 3.

21. '... our need or desire to capture a particular moment in time the impossibility of ever adequately doing so, and the resultant sense of loss', Rachel Lowe, in *Out of Line: Drawings from the Arts Council Collection*, London: Hayward Gallery, 2001, pp. 38–39.



Fig 5. *Walking Drawing* (Charing X Rd). 2004. A. Gianasi Fig 6. *Walking Drawing* (Euston Rd) 2004. M. Foá.



Figs 7 & 8 *Walking Drawing* (towards Radlett). 2004. M. Foá.

I built a harness, holding my video camera at chest level, and attached it to a tray on which I rested my sketchbook. In this position the camera lens saw the landscape approaching and also the sketch being made. During the process of making this work, my continuing forward motion together with my looking up and down to repeatedly refocus made me giddy. Yet the double movement of myself moving towards the subject, and the subject moving towards me, was extremely stimulating, repeatedly instilling a sense of flight. Every moment I looked up a newly arranged set of relationships appeared in front of me, offering a continually fresh subject. The drawings were not completed but rather moved through, in the same way that I moved through the landscape. Each time I found that the landscape around me had changed and that I had moved past everything that was in my drawing, I turned over and began a new drawing. I did not anticipate how long the walk would take me or how tired I would be. I have already addressed the issue of endurance in my practice in the previous chapter concerning *Line Down Manhattan* (Chapter 1, pages 40–41, Appendix 174–177, attachment DVD1.1). I chose to edit out of the documentation all evidence of my tiredness. My walking drawing from Charing Cross Road to Radlett (approximately 21 miles) took twelve hours. The drawings themselves were both clumsy yet in parts also fluid, combining the out-of-control skidding, scribbling and scratching of my pencil with some determined stabs attempting to capture motion and structure an image. In the process of this work I found that the environment influenced my choice of subject while the motion affected my physical condition. The motion also affected the form and the

pressure of the drawn mark on the paper, evidencing my body's motion and the surface over which I travelled, but there was no influence on the environment that I moved through from either my presence or the work that I made. And because I walked swiftly, there was no interaction with the other.

Walking artist Hamish Fulton values the opportunities that movement brings. When he walks through the land he appreciates that the movement in his practice echoes the natural and repeating flow of life in an emergent rhythm of change: 'Nothing stays the same. Everything is changing. One thing leads to another. Here we go again'.<sup>22</sup> On his website Fulton writes 'an art work may be purchased but a walk cannot be sold ... leave no trace'.<sup>23</sup> In *Walking Drawing* I documented the traces and took them with me.

*Thoughts During the Process: Hamish Fulton visits Camberwell*

*In April 2006 Hamish Fulton visited Camberwell College of Arts. During questions from the floor, I asked him about the difference between working inside (a studio) and outside in the open. He answered, 'It's not a hierarchy, the studio versus the outside. There is a history of the artist in the studio – it can be the world of your imagination. I had to have a studio because I got clogged up. The studio is a thinking mind, the imagination - the outside – you leave that behind, you go out ... I walk on the land to be woven into nature ...'.*<sup>24</sup>

In his text *The Primacy of Perception*, Merleau-Ponty tells us that the body is an 'intertwining of vision and movement'.<sup>25</sup> Merleau-Ponty explains that it is because of this motion connected to sight that the painter 'by lending his body to the world changes the world into paintings'.<sup>26</sup> Movement is intrinsic even within the body's functions – the flow of blood, the drawing in of breath and, importantly for Merleau-Ponty, the motion of the eyes. Merleau-Ponty explains: 'My mobile body makes a difference in the visible world, being a part of it; that is why I can steer it through the visible. Conversely it is just as true that vision is attached to movement'.<sup>27</sup> I understand Merleau-Ponty to mean that because he inhabits and is 'part of' the visible world, he can see himself and differentiate between himself and the rest of the world; he 'can steer himself through' the world in which he lives.<sup>28</sup>

22. B. Tufnell and A. Wilson, Hamish Fulton: *Walking Journey*, London: Tate Publishing, 2002. Published on the occasion of the exhibition at Tate Britain, 14 March– 4 June 2002.

23 <http://www.hamish-fulton.com/> (accessed 3 November 2008).

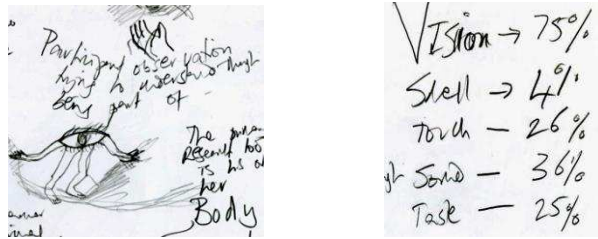
24 B. Tufnell and A. Wilson, Hamish Fulton: *Walking Journey*, London: Tate Publishing, 2002, p. 27.

25 M. Merleau-Ponty, 'Eye and Mind', in *The Primacy of Perception*, trans Carleton Dallery, North Western University Press, 1964, pp 162–163.

26. Ibid.

27. M. Merleau-Ponty, 'Eye and Mind' in *The Primacy of Perception*.

28 Ibid.



Figs 9 & 10. *Social Construction of Landscape*. 2006. M. Foá.<sup>29</sup>

The body can 'see itself seeing'.<sup>30</sup> Merleau-Ponty is concerned with the phenomenological process of seeing and the physical experience of place. In the text *Eye and Mind* Merleau-Ponty is examining exactly how the moving eye sees: he asks 'what would vision be without eye movement' and 'how could the movement of the eyes bring things together ... if vision were not prefigured in it?'<sup>31</sup> The eyes turn to track information and the mind translates that information into visual perception informing the body how to negotiate the world.

### **Maurice Merleau-Ponty: Being in the world**

When Merleau-Ponty tells us the body can 'see itself seeing' and is 'part of' the visible world, he 'defend[s] the inseparability of subject and world,'<sup>32</sup> and highlighting awareness of being physically in and also 'of' the world, he underlines that 'our subjectivity is essentially embodied'.<sup>33</sup> In this way Merleau-Ponty connects the mind and body, emphasising his opposition to the idealist Cartesian separation (between the thinking being and the physical being), while also 'pointing to "decentring the subject"'<sup>34</sup> (the self) in relation to the object (the rest of the world). Martin Heidegger, with his ideas of the dissolution of subject and object, also challenged the Cartesian separation (Descartes's philosophy). Refuting the 'view from nowhere' (the purely objective view), Heidegger believed our state of being, as he termed 'being-in-the-world,' comes from a series of practices in the world, and defines our existence as having three levels of understanding: existence itself (Dasein), ready to hand (substance) and presence to hand (equipment). Heidegger's phenomenological concepts focus on the mind having knowledge of being in the world, while Merleau-Ponty, expanding from Heidegger's 'theory of Being',<sup>35</sup>

29 Notes taken from Professor Chris Tilley's *Social Construction of Landscape* course at University College London, 2006 (Department of Archaeology and Anthropology). Tilley explained that 'the primary research tool [of the landscape] is the body' and that we experience our surroundings through our senses in the percentage as listed.

30 Ibid.

31 M. Merleau-Ponty, 'Eye and Mind', pp. 162–163.

32 E. Matthews, *The Philosophy of Merleau-Ponty*, Chesham: Acumen Publishing, 2002, p. 8.

33 Ibid., p. 4.

34 Ibid., p. 2.

35 E. Matthews, *The Philosophy of Merleau-Ponty*, p. 31.

develops a broader 'understanding of ourselves in relation to the physical, social and historical dimensions of our experience'.<sup>36</sup> And in applying the Heideggerian term 'being-in-the-world'<sup>37</sup> to his 'phenomenological concern with *description* of the life world'<sup>38</sup> Merleau-Ponty relocates Heidegger's ideas from the mind into the physical perception of the body being-in-the-world.<sup>39</sup>

Significant to this research's investigation into the possibility of an interaction between the practitioner and environment, Eric Matthews, in his text *The Philosophy of Merleau-Ponty*, clarifies that 'While Heidegger intends to let "Being reveal itself"<sup>40</sup> Merleau-Ponty describes the way in which meaning emerges in the world from the interaction between human subjects and the objects of their experience'.<sup>41</sup> In this way Heidegger's phenomenology is focused on 'an analysis of Dasein'<sup>42</sup> [existence itself], while Merleau-Ponty's phenomenology 'is focused on pre-theoretical human experience ... [and in this] sense ... is a phenomenology of *perception*'.<sup>43 44</sup>

### **How the material world impinges on consciousness**

Employing performance and motion as components of my drawing practice, I am aware of the physical perception of my body in relation to the different environments in which I exist and work: 'The phenomenological world ... is the sense which is revealed where the paths of my various experience intersect'.<sup>45</sup> The marks and/or traces I make or leave on a surface directly result from the movement and gesture of my body, and through my physical gait shifting, slipping, tripping across various environments, my senses are primed and my physical and emotional perception of self in relation to site, location, place and space is heightened (see *Walking Drawing*, pages 57–59, Appendix 181–182, attachment DVD1.2, and *Drawing the Retreat*, Chapter 3, pages 106–107, Appendix 194–195, attachment DVD1.6 ). In the different drawings, performed by scoring, dragging or rolling marks with different materials and across different materials (see *Drawing the Resolution*, page 69, footnote 78, Appendix 186–187, attachment DVD2.1, *Line Down Manhattan*, Chapter 1, pages 40–41, Appendix 174–177 DVD1.1, and *Lost Borrowed or*

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<sup>36</sup> Ibid.

<sup>37</sup> Ibid., p. 4.

<sup>38</sup> Ibid., p. 32.

<sup>39</sup> Information concerning background to Heidegger's concepts and influence on Merleau-Ponty, from a philosophy tutorial with Dr Robert Clarke, Huddersfield.

<sup>40</sup> E. Matthews *The Philosophy of Merleau-Ponty*, p. 56.

<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

<sup>43</sup> Ibid.

<sup>44</sup> Although the phenomenological thinking of Heidegger and Husserl has greatly informed Merleau-Ponty's work, further investigation into a Heideggerian perspective is beyond the parameters of this research.

<sup>45</sup> M. Merleau-Ponty, *The Phenomenology of Perception*, trans C. Smith, London and New York: Routledge, 2002, p. xxii.

*Found*, Chapter 3, page 85 footnote 11, pages 112–113, Appendix 188–191, attachment DVD1.5). I temporarily inhabited locations, into which I rendered drawings sometimes of recognisable structures. These marks in the environment, being large scale (often life-size), could themselves be inhabited by the human body (the onlooker/audience/passers-by) walking through and in this way physically experiencing and interacting with the work (see *Lost Borrowed and Found*).

Matthews determines that while Merleau-Ponty learned from other philosophers ('Hegel, Bergson, Marcel and Heidegger'<sup>46</sup>) his strongest influence came from the later life and concepts of Edmund Husserl, 'whose unpublished manuscripts ... Merleau-Ponty had studied'.<sup>47</sup> Husserl's ideas that 'the human organism is primarily an active living body (*leib*)' rather than 'a passive spatially extended machine'<sup>48</sup> informed Merleau-Ponty's phenomenological understanding of 'the human existent as a carnal being or "body-subject" (*corps-sujet*) ... for whom nature and culture are primordially intertwined'.<sup>49</sup>

### **Intersections and conversations.**

In Merleau-Ponty's thesis *The Phenomenology of Perception* (published 1945) he opposes a 'detached awareness of objects' and 'equates ... a phenomenologically based concept of perception with our active involvement with the world'.<sup>50 51</sup>

In his chapter *Being in the World* Matthews tells us 'the heart of any phenomenological philosophy must be the description of "perception"', and 'Merleau-Ponty's term for our pre-reflective experience of being in the world is "perception"'.<sup>52</sup> However, Merleau-Ponty, following his opposition to a scientific interpretation, does not objectify perception by 'explaining perception';<sup>53</sup> rather he starts from our subjective experience and 'describes that experience ... increase[ing] our understanding of what it means to perceive the world'.<sup>54</sup> 'The phenomenological world ... is the sense which is revealed where the paths of my various experience intersect, and also where my own and other people's intersect and engage each other like gears.'<sup>55</sup> That we each have our subjective point of view, and at the same time interrelate as part of the whole, underlines the

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46 E. Matthews, *The Philosophy of Merleau-Ponty*, p. 1.

47 *Ibid.*, p. 3.

48 *The Phenomenology Reader*, ed. D. Moran and T. Mooney, London and New York: Routledge, 2002, p. 423.

49 *Ibid.*

50 E. Matthews, *The Philosophy of Merleau-Ponty*, p. 7.

51 Merleau-Ponty's first doctoral thesis ('The Structure of Behaviour', 1942), published before *Phenomenology of Perception* focused on Gestalt theory.

52 E. Matthews, *The Philosophy of Merleau-Ponty*, p. 46.

53 *Ibid.*, p. 47.

54 *Ibid.*

55 M. Merleau-Ponty, *Phenomenology of Perception*, trans C. Smith, London, New York: Routledge, 2002, p. xxii.

existence of multiple interpretations of the world, and the possibility of creative collaborations. Merleau-Ponty holds that ‘subjectivity and inter-subjectivity find their unity ... in the phenomenological world ... when past experiences are taken up in those of the present, or other people’s in my own’.<sup>56</sup> The sharing and or remembering of experiences might bring pleasure from the sense of retrieving a loss, or from the satisfaction of a repeated experience,<sup>57</sup> through which we receive a reflection affirming our being in the world. The bringing together of memory and experience connects past with present, shared and revealed into a multiple layering of time. In this text I refer to a number of works in which I have attempted to weave together memory and presence through time-based media and drawing (see *The Smallness of Being There*, Chapter 1, page 12, Appendix 168–169), marking a remembered past onto paper while revealing that remembering in a present moment of documentation (only to be woven together before the audience into a one-dimensional past that temporarily visits a present in the moments of viewing).

In Merleau-Ponty’s unfinished text *The Visible and the Invisible*, ‘the increasing influence of Heidegger rather than Husserl is apparent’.<sup>58</sup> Merleau-Ponty questions the “‘consciousness” “object”-distinction’,<sup>59</sup> which he held in his *Phenomenology of Perception*, because he realised that it implied a separation, a distinction between the subject and the world. Rather, with his ‘intertwining’, ‘chiasm’ and ‘flesh’,<sup>60</sup> Merleau-Ponty sought to describe ‘the thickness of the look and of the body ... the thickness of the flesh between the seer and the thing ... [not] an obstacle between them ... [but] their means of communication’.<sup>61</sup> Throughout this thesis I address how my drawing practice develops by means of Action Research in pursuit of my enquiry (seeking to reveal evidence of a reciprocal interaction between environment and practitioner during the making process). That I understand my practice as conversant with the environment (see *Driftsinging*, Chapter 4, pages 137–146, 148–153, Appendix 198–209, 212–215) references Merleau-Ponty’s later concepts, reflecting his ideas concerning the subject’s point of view and being-in-place, rather than a literal interpretation of the flesh between the seer and the thing. Yet in later vocal drawings, as the refraction and resonance

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<sup>56</sup> Ibid.

<sup>57</sup> Freud understood the satisfaction of a repeat in his Fort-Da story (1920), where he recounts how a his grandson ‘manages the disappearance of his mother,’ by repeatedly throwing a thimble across the floor and then repeatedly retrieving the thimble thereby enacting the return of his mother. S. Freud, *Beyond the Pleasure Principle*, New York: W.W. Norton and Company, 1990. <http://www.cas.buffalo.edu/classes/eng/willbern/BestSellers/Catcher/FortDa.htm> (accessed 9 February 2011).

<sup>58</sup> E. Matthews, *The Philosophy of Merleau-Ponty*, p. 161.

<sup>59</sup> M. Merleau-Ponty, *The Visible and the Invisible*, ed. C. Lefort, trans. A. Lingis, Chicago: Northwestern University Press, 1968, p. 200.

<sup>60</sup> Ibid., pp. 130, 259, 263.

<sup>61</sup> Ibid., p. 135.

returned from the environment to be absorbed into my 'skin and bones',<sup>62</sup> so my physical perception sharpened my consciousness of being-in-place, and of being-in-vocal conversation with place.

Moving the body energises the body. When the body is active that movement makes the mind active and so the body's movement fuels thought, lubricates the imagination and feeds vision. American poet, songwriter and contemporary troubadour Bob Dylan recognises the value of movement for the creative process and tells us that 'you can write a song anywhere ... it helps to be moving ... some people who have the greatest talent for song writing never write any because they are not moving.'<sup>63</sup> I understand Dylan to mean that any aspiring songwriter should physically move about while attempting to write songs. The tendency to pace up and down when speaking on the telephone or presenting a lecture, or to jump up from a seat during conversation in order to walk around the room, as though to action an idea, evidences motion's capacity to stimulate thought. Action motivates and motion activates the thinking process.

Motivated by my *Walking Drawing* (Chapter 2, pages 57–59, Appendix 181–182, attachment DVD1.2) and a necessity to journey by train, I made a series of drawings that layered the fleeting glimpses of landscape from the carriage window (see Appendix 183). Thrilled by the struggle to keep up with the swift vista and excited by anticipation at the unpredictable results, the continued movement through the landscape activated my viewpoint into a tantalising frame that slowly revealed the approach and then, seamlessly rolling one view into another, vanished the departing vista. As in *Walking Drawing*, the continual motion of the train affected instinctive marking in response to the lie of the land. Attempting to capture the motion, my marks became overlaid into a mesh of fragmented rememberings: shapes from buildings, lines of hedges, the curve of hills and the direction of trees. These things were recorded briefly in a few lines. As there was no visual pause to dwell on detail, the process was explorative and led by the vista rather than wholly dictated by my aesthetic choice and skill. There were, however areas of constancy within my view – the railway tracks to the bottom left of my frame and the sky to the top. These sandwiched the flying vista and themselves moved in a gentle wave, echoing the rhythm of the train.

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62 S. Delehanty, *Soundings*, 1981, Neuberger Museum, SUNY Purchase. <http://www.ubu.com/papers/delehanty.html> (accessed 21/10/07).

63 B. Dylan, *Chronicles*, London: Simon and Schuster, 2005, p. 165.



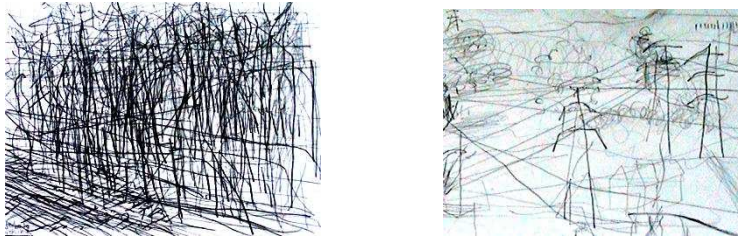


Fig 11. *View from the train* (Waterloo to Woking). 2006. M. Foá. Fig 12. (Honiton to Exeter). 2006. M. Foá.

After around one and a half hours the drawings had become a thick mesh of crossing lines and marks. I could no longer follow a line without getting lost, and that decided my completing one and beginning a new image. *View from the train* had no affect on the environment, although my changing viewpoint affected its image into a repeating Doppler slip, and that Doppler slipping motion in the environment affected both the drawings and myself. This work showed an obvious separation between myself and the environment and I realised I needed to bridge this space. I resolved to change materials and to make marks directly onto the ground.

### Doppler slip and moving viewpoint

#### Thoughts During the Process: 30 November 2007

*The Doppler slip - Kandinsky did it through his abstracted deconstructed spaces – landscapes seen turning as the viewer moves past. A current Doppler slip bridges the space between 2D and 3D and also visually reveals the slippage (the journey? the process?) from one dimension into another. Perhaps this is related to computer imaging - even as I'm writing (in my notebook, in the Chelsea College canteen) a student in front of me is drawing lines into an oblong on her lap top. With a click she commands the program to render her flat drawing into a 3D cube; she then turns it one way and another – changing the view points; she then doubles the image. I'm staring over her shoulder and I could swear that her first oblong is not exactly an oblong – so that the cubed version is incorrect in terms of perspective drawing. Actually it's an imperfect oblong drawn by the computer into perfect perspective. The student then zooms in and out of the oblong – there's animation in everything she does – and (I assume) it is taken for granted – she's Doppler slipping all over the place ...*

Art critic, historian and environmentalist Rebecca Solnit, in her book *Wanderlust*, believes that 'the rhythm of walking generates a kind of rhythm of thinking'.<sup>64</sup> Solnit is a champion of walking and she believes that the mind thinks at three miles an hour, the same pace as walking. Solnit's book is an encyclopedic celebration of journeying on foot. She cites Rousseau's text concerning how movement affects his thinking: 'there's

64 R. Solnit, *Wanderlust: A History of Walking*, London, New York,: Viking Penguin, 2000, pp. 5–19.

something about walking which stimulates and enlivens my thoughts. When I stay in one place I can hardly think at all; my body has to be on the move to set my mind going.’<sup>65</sup> At the ICA in June 2006,<sup>66</sup> Solnit told the audience that walking is both politically relevant and personally empowering – ‘the act of slowness could be an act of resistance, walking becomes testifying’<sup>67</sup> – then added, ‘I have often been deeply moved by moving through en masse.’<sup>68</sup> Solnit understands that walking satisfies disparate requirements. A walk can enable mental and physical well-being, make physical a political issue, and may even be an act of shamanism.<sup>69</sup>

Thoughts During the Process: 28 March 2006

*It's been a long cold winter, dragging on through endless grey days. Today at last the sky looked blue and cumulus clouds blew over South London – these drifting clouds gave me impetus to leave my warm office, climb onto my bike and pedal out to buy groceries. After the first five minutes it got easier: the more I moved, the more I wanted to move, and the more energy I had.*

In her book *Wanderlust*, Solnit's line of footnotes walk the bottom of her pages through the whole of her book, presenting in one long unbroken path a series of quotes by people through time and from all corners of the globe who celebrate the notion and experience of walking. There is, for example, the extraordinary Inuit custom of ‘walking the distance of your anger’ to expel that emotion, and importantly for this thesis, because of its appropriation of movement, the outdoor space and drawing, the directions of an art walk by Yoko Ono.

Draw an imaginary map. / Put a goal mark where you want to go. / Go walking on an actual street according to your map. / If there is no street where it should be according to the map, make one by putting obstacles aside. / When you reach the goal, ask the name of the city and give flowers to the first person you meet. The map must be followed exactly, or the event has to be dropped altogether. Ask friends to write maps. Give your friends maps. Yoko Ono, ‘Map Piece’ (Summer 1962)<sup>70</sup>

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<sup>65</sup> R. Solnit, *Wanderlust: A History of Walking*.

<sup>66</sup> The Philosophy of the Overlooked: Walking. Presentation / Discussion, 19 June 2006, ICA.

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.

<sup>69</sup> In November 1974 filmmaker Werner Herzog walked from Munich to Paris to drive away his friend and film historian Lotte Eisner's sickness. Eisner recovered from her sickness. Herzog's diary of his Munich–Paris walk has recently been republished: W. Herzog, *Of Walking in Ice: Munich–Paris, 23 November–14 December 1974*, US Free Association, 2007. <http://www.youworkforthem.com/product.php?sku=P1170> (accessed 18 October 2008).

<sup>70</sup> [http://synthia.caset.buffalo.edu/~gbarrett/performing\\_the\\_city/Ono\\_Map\\_Piece.pdf](http://synthia.caset.buffalo.edu/~gbarrett/performing_the_city/Ono_Map_Piece.pdf)



Fig 13. *Drawing Your Desire*. 2006. M. Foà. Fig 14. *Drawing Your Desire*. Photo: Robert Luzar.

In September 2005 I attended a seminar at Central Saint Martins titled *Engaging the Impossible*. British artist Christian Nold presented a paper on his Bio Mapping work,<sup>71</sup> and he also told me about the existence of ‘desire lines’. Engineer and environmentalist Carl Myhill has written about desire lines in relation to planning and commercial enterprise: ‘The term “Desire Line” originates from the field of urban planning and has been around for almost a hundred years.’<sup>72</sup> The trodden path of a desire line worn across grass marks a route preferred to the paved path. In some cases a desire line has been known to direct the route of a road.<sup>73</sup>

The American artist Vito Acconci, whose practice began as poetry on a page and developed into street actions such as *Following Piece* (see this chapter, page 52, Fig 1), explained the progression in his methodology by asking: ‘why was I limiting myself to a piece of paper when there is a floor or a street to work with?’<sup>74</sup>

In November 2006 I made a work titled *Drawing Your Desire* across the paved quadrant at Chelsea College of Art, Millbank (Appendix I84–I85, attachment DVD2.2). University quads are frequently crisscrossed with desire lines; however, as Chelsea quad is paved, no trace of pedestrian passage is seen. This work was a homage to Richard Long’s seminal *A Line Made by Walking* and Vito Acconci’s *Following Piece*.

71. Christian Nold has developed a biometric technique that incorporates GPS tracking with stress readings from the skin. I attended one of Nold’s bio-mapping workshops, in which we had a gadget attached to our finger and were given a GPS tracker to carry while walking a particular chosen route. Nold combines the tracking and stress/arousal data to construct a CGI of each individual’s emotional map. The stress is conditioned by the geographical situation. The CGI is a three-dimensional graph laid onto a map so that peaks might appear where stress has occurred, at for instance a busy road intersection when the wearer has attempted to cross.

72. C. Myhill, Commercial Success by looking for Desire Lines. [http://www.litsl.com/personal/commercial\\_success\\_by\\_looking\\_for\\_desire\\_lines.pdf](http://www.litsl.com/personal/commercial_success_by_looking_for_desire_lines.pdf) (accessed 19 October 2008).

73. Watling Street, the roman road that runs from Dover to London, was first a cart track and is now the asphalted A2, Broadway; the one road on Manhattan Island that deviates from the street grid follows the ancient American Indian path, cutting across from the top left to the bottom right of Manhattan.

74 ‘vito (hannibal) acconci’, Designboom.com, 2006. <http://www.designboom.com/eng/interview/acconci.html> (accessed 30 August 2008), para17.



Fig 15. *A Line Made by Walking*. 1967. Richard Long.<sup>75</sup>

I followed people through the quadrant while pulling a lump of raw chalk. Light rain during this action gave the perfect conditions for the chalk to mark clear and continual traces over the cement and asphalt area. In this way the drawing was affected by the place. Despite both pedestrians and myself being in continual motion, the act of following different people within that contained area quickly began to seem constricted and contrived, as though I was performing on a stage. Up to this date the majority of my performance works had been fleeting, with the intention of leaving a ripple in my wake that temporarily interrupted the space as I passed through.

I prefer to action praxis<sup>76</sup> and appropriate the role of trickster<sup>77</sup> through an everyday environment, creating a momentary puzzle for the passer-by. At Chelsea I was not anonymous, and the repeated action back and forth became uncomfortable. I was imposing my work, performing uninvited, in front of my peers, in an arena.

I prefer anonymity while working in the outside environment because a reading of my personal history during the process of making colours the interpretation of my work. However, as I have already addressed in Chapter 1 concerning my work *Rupert's Flight* (Chapter 1, page 44, Appendix 178–179 attachment DVD2.3), I am also aware that there is an element of faint-heartedness in a performance that does not stay to face the audience and be accountable for its actions.

<sup>75</sup> *A Line Made by Walking*, Richard Long, 1967. Source: *Land and Environmental Art*, New York and London, Phaidon, p. 124.

<sup>76</sup> 'Rational action (of a free human being) that is its own end.' <http://www.blackwellreference.com> (accessed 18 November 2008). Also Richard Cary, *Critical Art Pedagogy: Foundations for post modern art education*, New York and London: Garland Publishing Inc., 1998, pp. 149–151. Available on Google Books (accessed 8 July 2009).

<sup>77</sup> 'A trickster ... plays tricks or otherwise disobeys normal rules and norms of behaviour.' <http://en.wikipedia.org/wiki/Trickster> (accessed 19 November 2008).



Fig 16. *Drawing the Resolution* 2007.<sup>78</sup>

After a couple of hours following strangers while dragging chalk, the quadrant was latticed with temporary desire lines; in this way my drawing affected the environment, slipping between patterning and signage. An interaction occurred through the drawn marks being affected by the material of the surface, and the place being latticed with signs affecting the reading of the place. It could also be said that the individuals whom I followed were affected by my presence, and were more hurried in their passage through the place. Artist Stephen Farthing observed that I was not drawing the desire of the passers-by, but by following and thereby frightening these people I was challenging their passage through the space. While photographing the work, I saw aeroplane lines crisscrossing the sky, mimicking the lines on the quadrant; I included these in the documentation. In this time of ecological awareness, it is the realisation that aeroplane exhaust leaves desire lines in the sky that has most interested the viewer when I have shown the documentation of this work. The aeroplane exhaust is an example of serendipity that occurs when working and moving with materials in the outside environment: similar unexpected elements continue to keep my practice developing.

Experimenting with different materials, I drew a life-size plan of Cook's ship, *The Resolution*, with a stick on Margate Sands (2011 edit 4:46, Appendix 186–187, attachment DVD2. 1). I raced the incoming tide, scouring the marks into the wet surface. I was in constant motion while making this drawing and found that if the marks seemed incorrect they were satisfyingly easy to rub away with my foot. The documentation showed the coming and going of my drawn lines and the waves lapping back and forth, until gradually the tide washed the drawing completely away.

<sup>78</sup> On 25 June 1776 William Anderson (the surgeon's mate on the *Resolution*) wrote in the ship's log, 'A little after noon weigh'd and at night anchor'd between Margate sand and the north Foreland.' The *Resolution* sailed on Cook's second voyage (1772–1775) to search for the supposed southern continent, and to test John Harrison's chronometer, the 'H1'. ('K1', a copy made by Kendall, actually sailed on the *Resolution* – one of the conditions for the Longitude prize was that all submissions should be easily copied). <http://www.captaincooksociety.com/ccsu8012.htm> (accessed 8 July 2009).

In 1987 Bruce Chatwin wrote his book *Songlines*. Australian Aborigines learn and know the land through walking and singing Songlines: these are their *Dream Time* sung maps of their ancestral Australian land. Part travel journal, part study of the human inclination to wander, in *Songlines* Chatwin tells us that western society believes that wandering is abnormal, 'a sickness, which, in the interests of civilization, must be suppressed'. Chatwin reminds us: 'Nazi propaganda claimed that gypsies and Jews – peoples with wandering in their genes – could find no place in a stable Reich.' And underlining the disparity grown between eastern and western thinking, Chatwin tells us that 'in the East, they still preserve the once universal concept: that wandering re-establishes the original harmony which once existed between man and the universe'.<sup>79</sup>

### **Moving and Losing direction**

In June 2005, at a three-day workshop entitled *Getting Lost* at Toynbee studios, London, artist-educator Mark Hunter led participants through a number of tasks related to walking in the urban environment. Hunter directed participants working in pairs – one blindfolded, led by the other sighted. The blindfolded participant walked for eight minutes forwards and backwards, intending to retrace their exact footsteps. However, they unwittingly began to move in a circle. Was this a magnetic pull, or an individual centre of gravity influenced by a tendency to move to the right being right footed, or conversely to the left being left footed, or simply that sight balances the inner ear?<sup>80</sup> It is generally understood that blind people navigate by sound: 'Animals use echolocation for hunting and navigation, but visually impaired humans also employ echolocation as part of their orienting repertoire while navigating the world',<sup>81</sup> estimating the source of reflected sound in both their ears by tapping a stick or clicking their tongue, to locate themselves in relation to objects and within a place.<sup>82</sup>

It is also understood that complete lack of sound reflection is spatially disorientating.<sup>83</sup>

79. B. Chatwin, *Songlines*, London: Jonathan Cape, 1987, p. 178.

80 'In the 1960s, Caltech Paleocologist Heinz Lowenstam startled biologists and geologists alike with the discovery that many animals do what conventional science had considered impossible: they manufacture substances such as the iron-containing mineral magnetite within their bodies. Out of Lowenstam's work came the more recent finding that many migratory animals, including birds, bees, and whales, generate magnetite within their bodies and may owe their uncanny homing instincts to the presence of this "internal compass" that allows them to navigate by means of Earth's magnetic field.' <http://www.caltech.edu/> (accessed 23 November 2008).

81 American Institute of Physics (26 June 2008). Sonar System for the Blind, ScienceDaily. <http://www.sciencedaily.com/releases/2008/06/080625153404.htm> (accessed 4 November 2008).

82 J. Moorehead, 'Seeing with Sound', Guardian online, 27 January 2007.

<http://www.guardian.co.uk/lifeandstyle/2007/jan/27/familyandrelationships.family2> (accessed 31 August 2008).

83 B. Blesser and L.-R. Salter, *Spaces Speak, Are You Listening? Experiencing Aural Architecture*, US and UK, MIT Press, 2006, p. 18, 'an ideal anechoic chamber is completely silent and entirely "spaceless". I still remember my strange

Perhaps participants lost their sense of direction because they were sighted, and were without enhanced sonic location skills. I will address issues of sound in relation to impact on environment and personal perception later in this thesis (see Chapter 4).

In his book *Songlines*, Bruce Chatwin considers the possibility of humankind having 'a magnetic sense of direction', and wonders whether there is 'a "sixth sense" – within the human central nervous system'.<sup>84</sup> Citing Pascal's thoughts on man's restlessness – 'the one thing that can alleviate our despair is distraction'<sup>85</sup> – Chatwin believes that we are physically and mentally designed 'for a career of seasonal journeys on foot'.<sup>86</sup> He proposes, 'our need for distraction, our mania for the new, '...' [is] in essence, an instinctive migratory urge'.<sup>87</sup> Chatwin's dictum echoes Pascal's text 'our nature consists in motion; complete rest is death'.<sup>88</sup> However, performer Michel Palin, in a speech in 2000, cautioned against humankind's 'desire to move,' underlining that a 'price to pay for these nomadic tendencies' had come in the form of the 'dramatic change in environmental conditions'.<sup>89</sup>

Despite my concern for the planet and my inclination to stay quietly resting in my room, I choose not the sedentary position of stillness, but rather motion that activates a theatre of opportunities.

*Thoughts During the Process: 3 April 2006*

*Gatwick airport. All rush and busy and bustle. I love airports – they are the lay-bys of the contemporary journey – full of merchandise and humankind plucked from all cultures and creeds – expectant, hopeful, purposeful – on the move, excited with anticipation of a shift in their ordinary day to day – the air is charged with positive energy (and thick with the fumes of jet fuel).<sup>90</sup>*

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feelings of pressure, discomfort, and disorientation. An aural experience of spacelessness breaches a perceptual boundary ... no longer mask(ing) the sound of a listeners beating heart or flowing blood' (Barry Blesser).

84 B. Chatwin, *Songlines*, p. 272.

85 B. Pascal, *Pensées*, trans. A. J. Krailsheimer, London and New York, Penguin Classics, 1966.

86 B. Chatwin, *Songlines*, p. 162.

87 *Ibid.*, p. 161.

88 B. Pascal, *Pensées*, trans. W. F. Trotter, UK: Digireads.com, 2005. From section 2 titled 'The misery of man without God', no: 129: 'our nature consists in motion; complete rest is death'. <http://philosophy.eserver.org/pascal-pensees.txt> (accessed 27 October 2008).

89. M. Palin, 'Transport fit for all our futures', UK, Birmingham, speech delivered to Department for Transport's Environmentally Friendly Vehicles Conference, 11/ 05. In 2000 Palin was London Council Transport spokes person. Pascal writes (trans. W. F. Trotter), no 139: 'I have discovered that all the unhappiness of men arises from one single fact, that they cannot stay quietly in their own chamber.'

90 During his Social Construction of Landscape course at UCL. Prof Chris Tilley told us that flying 'is an inhuman ... totalising vision'.



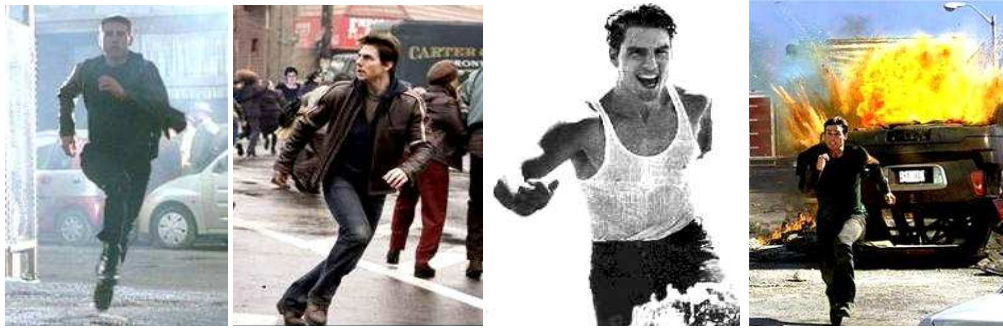


Fig 17. *Tom Cruise Running*. Source: [tomcruiserunning.blogspot.com/](http://tomcruiserunning.blogspot.com/) (accessed 17 November 2008).<sup>91</sup>

### Suspended Motion in art practice and popular cinema

Recently, at an exhibition of paintings, I spoke to a teenage girl about art. Exasperated, she asked me, ‘What’s the point in a picture on the wall?’ I see the girl’s logic: why would you put any value on a still image if everything from your phone upwards has the capacity to animate? So when I was taken to see *Mission Impossible 3* (in which Tom Cruise does his ‘flat-out run’ at every opportunity) I noticed that interspersed among the full-colour rush of super-animated explosions and other digitally enhanced special effects the director uses the device of slowness and ‘suspended animation’ to attract our attention. The sudden concentration of motion ‘held’ signs LOOK AT THIS. The moment is framed, revealed like a play within a play. In this age of dashing, moving and spinning images and people, it is the non-action among the everyday rush that attracts attention because in the contemporary context it is non-action that is the more unusual stance.

Since Eadweard Muybridge’s extensive photographic examination of human and animal motion (1872), practitioners have physically satisfied their ‘desire to capture a particular moment in time’<sup>92</sup> by fabricating the suspension of motion. Muybridge was inspired to undertake his study by a dispute as to whether or not a horse ‘even at the height of its speed’ may have ‘all four of its feet free from contact with the ground’. Artist Sam Taylor-Wood, in her 2004 *Self Portraits Suspended*, holds herself in the air by ropes that have been digitally erased, thereby conjuring the illusion of her levitation.

<sup>91</sup> Tom Cruise suspended – while thinking about Tom Cruise running, I was surprised to find that there is a blog dedicated to the idea that Tom Cruise does his flat-out run in all his movies. Source: [tomcruiserunning.blogspot.com/](http://tomcruiserunning.blogspot.com/) (accessed 17 November 2008).

<sup>92</sup> Rachel Lowe, in *Out of Line: Drawings from the Arts Council Collection*, London: Hayward Gallery, 2001, pp. 38–39.





Fig 18. *Galloping Daisy with Rider*. 1872–78.<sup>93</sup>



Fig 19. *Self Portrait Suspended I*. 2004.<sup>94</sup>



Fig 20. *Saut dans le vide*. 1960.<sup>95</sup>



Fig 21. *Barack Suspended*. 2009. Getty Images.<sup>96</sup>

Taylor-Wood explains that these images reveal ‘a moment of absolute release and freedom’.<sup>97</sup> Painter and action artist Yves Klein declared that ‘in order to paint space he must go there by his own means’ and that ‘he must be capable of levitation’. Klein did make the leap, and (by photo montage) hid the tarpaulin that caught him.<sup>98</sup>

#### Thoughts During the Process: 22 October 2006

*Watching drivers bouncing to music in their cars I realise the connection of motion to music that is dance. We, the cinema culture, have associate motion with stirring music for decades. Possibly this derives from our own motion of spinning in dance, seeing the environment flash past while music played and we found a rhythm that matched our own pace/heartbeat/footstep. Music stirs the body into motion by impassioned emotions; those emotions need to be physically expressed, and so the body moves. I am energised by that stirring; I find it easier to ride a bicycle to music.*<sup>99</sup>

93 Source: E. Muybridge, *Animals in Motion*, NY: Dover Publications Inc., 1957. Horse Galloping, Daisy with Rider frame 7 plate 67, 1872–78.

94 Source: [whitecube.com](http://www.whitecube.com) (accessed 17 November 2008).

95 Leap into the Void, 1960 Source: [metmuseum.org](http://metmuseum.org)

96 When President Obama’s family received the present of a Portuguese water dog (Bo) from Ted Kennedy, the press took photographs. Perhaps by making the President float, the photographer was resonating with America’s new hope. [guardain.co.uk](http://guardain.co.uk) 14 April 2009.

97 Sam Taylor-Wood, *Self Portrait Suspended I*, 2004.

<http://www.whitecube.com/exhibitions/newwork/selfportrait/> (accessed 17 November 2008).

98 ‘Le Saut dans le vide’ [The Leap into the Void], 5, rue Gentil – Bernard, Fontenay-aux-Roses, October 1960. Artistic action by Yves Klein Title of the work by Yves Klein in his newspaper ‘Sunday 27 November 1960’: ‘A man in space! The painter of space throws himself into the void!’ 1960 © Adagp, Paris 2007.

<http://www.centrepompidou.fr/> (accessed 17 November 2008).

99 ‘The dances of the whirling dervishes imitated the movements of the sun, moon, planets and stars.’ Bruce Chatwin, *Anatomy Of Restlessness*, London: Picador, 1997, p. 106.



Fig 22. *Untitled (Yo Yo)*. 2005. Robin Rhode.<sup>100</sup>



Fig 23. *Night Boarding*. 2004. Robin Rhode.<sup>101</sup>

In Chapter I (page 33), I examined the work of South African performance artist Robin Rhode. I want now to re visit Rhode's work in relation to how movement affects his work. Rhode, inspired by a schoolboy initiation ritual 'into the high school subculture' of drawing objects onto the wall and then forcing the younger kids 'to interact with the drawing',<sup>102</sup> now interacts with his drawings, conjuring the illusion of a reciprocal animation between himself and his work. It is in the still image documentation that the work achieves the interaction, through merging together the different dimensions of performer and his work into one dimension suspended in motion. Rhode 'take[s] the movement ... and hold[s] it'.<sup>103</sup>

British feminist film theorist Laura Mulvey is concerned with representations of movement.<sup>104</sup> In her book *Death 24x a Second: Stillness and the Moving Image*,<sup>105</sup> Mulvey considers how a contemporary still frame imitates early cinema's magic lantern process, and how stillness imitates death in the stopping and starting, the living and dying, of an image/narrative. Mulvey explains that 'the post-cinematic medium has conjured up the pre-cinematic ... cinema reaches both forwards and backwards ... the easily accessible freeze frame brings the presence of death back to the ageing cinema'. Mulvey then considers how digital technology has made movie-making accessible to the masses and that the editing process has revealed cinematic illusions by freezing, skipping, slipping the moving image to indicate numerous states of mind, atmospheres and/or histories.

100 Walk Off. Robin Rhode, eds. P. Dander and S. Rosenthal, Ostfildern-Ruit: Hatje Cantz Verlag, 2007, p. 76.

101 Ibid, p. 54.

102 C. Kino, 'Something There Is That Loves a Wall', New York Times online, 13 May 2007. <http://www.nytimes.com> (accessed 18 November 2008).

103. Free Forms, Modern Painters, New York and London and UK, June 2008, pp. 64–69.

104. Artist Film Maker and Research Fellow Cate Elwes (Camberwell UAL) suggested consulting Laura Mulvey's book.

105. L. Mulvey, *Death 24x a Second: Stillness and the Moving Image*, London, Reaktion Books Ltd, 2006.



Fig 24. Heroes Graphic Novel. 1998. Fig 25. Acme Rocket Road Runner. Detail. 1992.<sup>106</sup>

Mulvey goes on to say that during the early years of cinema the audience capacity for image interpretation was limited to sequential narrative and required the correct pace for illusion of movement to be convincing. 'Now cinema's stillness ... can be easily revealed ... carrying with it not only the suggestion of the still frame, but also of the stillness of photography. The image is still, but, like film, it is indexical.' Mulvey believes that within the 'moving' image stillness indicates innumerable associations and histories, signing not only the technical development of photographic reproduction but also the narrative of humankind's lives and dreams. The still photographic illusion that we perceive as a moving picture is the flawed foundation of our faith in contemporary cinema. Current technology has allowed for advances in editing techniques that enable manipulation of motion and stillness in multi-layered and even more extreme ways: the trapping of the moment of impact into a prolonged ultra-slow motion release, savouring that moment, the inclusion of various motions in the same frame suggesting multiple dimensions coexisting, and most recently the tracing of a character's passage through the frame, evidencing extreme speed and mimicking the animated trail of Disney's Road Runner.

<sup>106</sup> Left image: Heroes Graphic Novel 98 – OUR LADY OF BLESSED ACCELERATION, part 2 of 2, 12 August 12, 2008. Source: Heroes Revealed, Graphic Novel website 'Heroes' NBC TV Series 2 <http://www.heroesrevealed.com>. Right image Detail: ; Acme Rocket Road Runner and Wile E. Coyote Hand-Painted Cell 1992 Signed: Chuck Jones. Alexander Ross Animation and Fine art gallery on line <http://www.alexross.com> (accessed 23 November 2008).

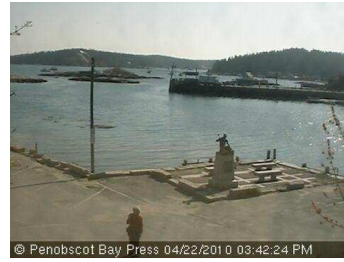


Fig 26. Still from the Penobscot Bay Webcam.<sup>107</sup> Fig 27. Being in the picture.

Thoughts During the Process: 20 November 2008

*I have recently become fascinated by images streamed from a webcam, an everyday suspended motion. Watching a series of still shots, waiting for the camera to renew its frame, streamed nearly live (twenty seconds after the fact), I imagine the motion between the still images. Through this window on bright Atlantic days, I see a streetlight becoming a sundial, a statue casting shadows. Parking spaces, a pier with boats, the harbour and islands in the bay. It is a frame from my youth – I spent time there working in boats on the water. Now years away and thousands of miles, sitting hoping for evidence of a familiar figure, I stare at light changing the sky. There is a connection between my gaze and that of the people who watch from behind security cameras, but their gaze monitors security, while mine is nostalgic. I am transfixed anticipating the next suspended image.*

## The motion of thought/the material of motion

In conversation with painter Rebecca Fortnum at Camberwell College of Arts, we discussed ideas around the motion of imagination and the creative process. Fortnum spoke of 'the agitation of thought' regarding the restlessness of the creative condition while striving for solutions. This resonated with my ideas of how motion activates the mind. The agitation of thought is the agent that disturbs the body into motion, and that motion literally dislodges trapped thoughts into consciousness.

Gaston Bachelard, in his book *On Poetic Imagination and Reverie*,<sup>108</sup> considers the 'dynamics of imagination and the dynamic imagination', in particular those images born through surreal imaginings. He writes that 'the strangest mosaics of surrealism, suddenly take on continuity of movement' – as though he actually believes in 'flights' of fancy.

When Bachelard explains that imagination is a native self-generated domain (field of action), he tells us, 'Psychically, we are created by our reverie, for it is reverie that delineates the furthest confines of our mind.' He is explaining that we are not only made

<sup>107</sup> Penobscot Bay Press is the local newspaper on Deer Isle in Maine. The camera is attached to the back of the newspaper's office building, and looks out into the harbour of Stonington Deer Isle. The webcam renews its image every 20 seconds. I first visited Deer Isle in 1976 and worked on a fishing boat around the islands. In 2010 stranded by volcanic ash cloud I had an unexpected opportunity to revisit the area and to put myself temporarily back into that picture.

<sup>108</sup> G. Bachelard, *On Poetic Imagination and Reverie*, US, The Bobbs-Merrill Company Inc., 1971, pp. XXV, pp. 32–37.

by our own daydreams but that they also take us on explorative journeys, which drift us into new territories that map the widest reaches of our mental capacities. He cites the mobility of imagination as the action by which we are expanded and through which we can explore. In effect, Bachelard would have us believe that we are created and developed by the motion of our imagination.

### **Gaston Bachelard: Scientific thought**

Bachelard's field of study includes the contemporary culture of his day (both scholarly and standard),<sup>109</sup> and his range of reference spans a broad field in both science and the arts.<sup>110</sup> In his *Poetics of Reverie* he confirms this perspective when he calls 'to unite the poetics of reverie with the Prosaism [everyday] of life'.<sup>111</sup> Yet while Bachelard is celebrated for his 'philosophy of imagination,'<sup>112</sup> (his intention to 're-establish imagination in its living role as the guide of human life'<sup>113</sup> has 'a profound moral commitment'<sup>114</sup>), he has also been criticised for 'betraying modern scientificity'.<sup>115</sup> Cristina Chimisso, in her text *Gaston Bachelard: Critic of Science and the Imagination*, identifies Bachelard's early texts (1942–48) as being 'concerned with the formation of the scientific mind', adding that he wrote 'a history of non science ... [maintaining] that only at the beginning of the nineteenth century did the study of nature assume a rational approach similar to modern science'.<sup>116</sup> Chimisso holds that rather than scientific enquiry excluding irrationality, it is through overcoming 'irrational obstacles'<sup>117</sup> that science is progressed.

With Einstein's 1905 *Special Theory of Relativity* came a very radical obstacle, a significant break from previous scientific concepts (each new discovery breaks from its past knowledge), impacting scientific thinking from that time forward. Bachelard termed this disruption (caused by Einstein's *Special Theory of Relativity*) the 'epistemological rupture'.<sup>118</sup> Bachelard's term also applies to a 'rupture between common sense and scientific

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109 G. Bachelard, *The Psychoanalysis of Fire*, trans A. C. M. Ross, US: Beacon Press, 1964: p. 30; The 'exaggerations' of naturalist Robinet, p. 30; Jung's 'systematic seeking', p.110; Thoughts of painter Armand Petitjean, p.112; Musings of surrealist poet Paul Eluard.

110 J. Ockman's review of *The Poetics of Space* first appeared in *The Harvard Design Magazine*, Fall 1998, Number 6; available online at [http://www.gsd.harvard.edu/research/publications/hdm/back/6books\\_ockman.pdf](http://www.gsd.harvard.edu/research/publications/hdm/back/6books_ockman.pdf) (accessed 29 January 2011).

111 G. Bachelard, *The Poetics of Reverie*, trans. D. Russel, Boston: Beacon Press, 1960, p. 58.

112 E. K. Kaplan, 'Gaston Bachelard's Philosophy of Imagination: An Introduction'. *The Journal of Philosophy and Phenomenological Research* XXXIII (September 1972): 1–24, <http://www.jstor.org/stable/2106717>

113 Ibid.

114 Ibid.

115 M. McAllester Jones, *Gaston Bachelard, Subversive Humanist: Texts and Reading*, Madison: University of Wisconsin Press, 1991, p. 4. McAllester Jones quotes Jean-Pierre Roy, *Bachelard ou le concept contre l'image*. Montreal: Les Presses de l'Universite de Montreal, 1977.

116 C. Chimisso, *Gaston Bachelard: Critic of Science and the Imagination*, London, New York: Routledge, 2001, pp. 2–3.

117 Ibid.

118 Bachelard's concern with the theory of knowledge in the scientific mind led him to write his *New Scientific Mind* (published 1934), and later *The Formation of the Scientific Mind* (1938).

knowledge'.<sup>119</sup> Mary McAllester Jones, in her 1991 text *Gaston Bachelard Subversive Humanist*, explains that for Bachelard 'the rational basis of modern science has broken with reason as we practice it not just in "ordinary knowledge" but in deduction'.<sup>120</sup> Bachelard also perceives an opposition between science and poetry, writing in his *Psychoanalysis of Fire* that 'the axis of poetry and science are opposed to one another from the outset. All that philosophy can hope to accomplish is to make poetry and science complimentary'.<sup>121</sup> Despite Bachelard's resignation, Professor Joan Ockman, in her review of *The Poetics of Space*, allows that '[today] it is the interrelationship between science and poetry, experiment and experience in Bachelard's text that seems to have the most radical potential'.<sup>122</sup>

In the contemporary context, Bachelard's Humanism is read by some as being problematically idealistic, although Bachelard opposed Descartes's and Kant's interpretation of the rational subject, 'the unchanging centre of all knowledge and experience',<sup>123</sup> and conceived instead a 'new conception of man, of consciousness and in due course, of poetry'.<sup>124</sup> McAllester Jones defends Bachelard and argues that his humanism 'rests on a conception of man decentred, transcended by something beyond his control [yet] nourished and sustained by it'. Thus Bachelard 'reinvents man, against idealism, beyond conventional notions of subject and object'.<sup>125</sup>

### Notions of imagination

In his *The Poetics of Space*, Bachelard proclaims, 'I shall prove that imagination augments the values of reality'.<sup>126</sup> Kaplan, in his text *Gaston Bachelard's Philosophy of Imagination*, defines Bachelard's 'concept of imagination' as being 'a creative faculty of the mind', which rather than holding to a 'traditional' manner of 'forming images' from sight and/or perception 'liberates us' from a mental imitation of reality'.<sup>127</sup> 'Bachelard calls [this] the 'function of the unreal'.<sup>128</sup> And as Kaplan explains for Bachelard it is the 'capacity freely to exercise imagination [that determines] the basic measure of '...' mental health'.<sup>129</sup>

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119 C. Chimisso, *Gaston Bachelard: Critic of Science and the Imagination*, London and New York: Routledge, 2001, p. 3.

120 M. McAllester Jones, *Gaston Bachelard, Subversive Humanist: Texts and Reading*, Madison: University of Wisconsin Press, 1991, p. 5.

121 G. Bachelard, *The Psychoanalysis of Fire*, trans. A. C. M. Ross, Boston: Beacon Press, 1964, p. 2.

122 J. Ockman, review of *The Poetics of Space*, first appeared in *The Harvard Design Magazine* 6 (Fall 1998), available online at [http://www.gsd.harvard.edu/research/publications/hdm/back/6books\\_ockman.pdf](http://www.gsd.harvard.edu/research/publications/hdm/back/6books_ockman.pdf) (accessed 29 January 20 2911).

123 Ibid.

124 Ibid.

125 M. McAllester Jones, *Gaston Bachelard Subversive Humanist*, p. 5.

126 G. Bachelard, *The Poetics of Space*, trans M. Jolas, Boston: Beacon Press, 1964, p. 3.

127 E. K. Kaplan, *Gaston Bachelard's Philosophy of Imagination: An Introduction*.

128 Ibid.

129 Ibid.

While Kaplan defines Bachelard's concepts of imagination, McAllester Jones underlines that Bachelard uses 'the word poetic ... explicitly in its etymological sense of *making*', because Bachelard 'wish[es] to show that the dreamer is made by his dreams'.<sup>130</sup> In his *Poetics of Reverie*, Bachelard tells us 'the subconscious is ceaselessly murmuring and it is by listening to these murmurs that one hears its truth'.<sup>131</sup> I propose that this murmuring can be heard during creative interactions, while making with materials, and observing and or imaging information for that which is being manufactured. That without an overbearing preconception of outcome, during the process of participating in 'a dynamic relationship between subject and object'<sup>132</sup> we are at once being in the world, yet also transported into a Bachelardian reverie. Through the transportation of concentrated reverie (being absorbed in the making process), we become 'rid of our history ... liberated from our name', and returned to a 'childhood solitude'.<sup>133</sup> For, as Bachelard believes, 'the child's happiness of dreaming will later be the happiness of poets'.<sup>134</sup> I suggest that Bachelard's reverie is neither child's play, nor a psychic dislocation from the world, but rather a heightened perception of ourselves, and our actions, stemming from the creative engagement within which we become focused on ourselves making in the world.

### Notions of Spatiality

In his later texts (1957–61), Bachelard 'turns from Psychoanalysis to Phenomenology'.<sup>135</sup> However, as Ockman determines, space for Bachelard 'is the abode of the human consciousness and the problem for the Phenomenologist is to study how it accommodates consciousness'. In *The Poetics of Space*, Bachelard's oneiric house (first conjured in *Les Terre et Les Reveries du Repos* 'as the house that comes forth from the earth'<sup>136</sup>) is the child's place of discovery and learning: how to climb the steps of the stair, how to turn a handle on a door, the space becomes impressed onto and so learned through, physical consciousness and memory. And in time, when we move to inhabit other spaces, because those spaces where we learn are woven through our consciousness (see *House in Search of Belonging*, Chapter 3, pages 110–111, Appendix 196–197, attachment DVD1.4), the first house inhabits our dreams throughout our lives: 'It deploys and appears to move elsewhere without difficulty; into other times, and

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130 M. McAllester Jones, Gaston Bachelard, *Subversive Humanist: Texts and Reading*, p. 16.

131 *The Poetics of Reverie*, p. 59.

132 M. McAllester Jones, Gaston Bachelard *Subversive Humanist*, p. 12.

133 *The Poetics of Reverie*, p. 99.

134 *Ibid.*

135 M. McAllester Jones, Gaston Bachelard *Subversive Humanist*, p. 11

136 J. Ockman, review of *The Poetics of Space*.

on different planes of dream and memory.’<sup>137</sup> Yet before we know these spaces we cannot conceive them, as though space itself cannot exist without our having conscious experience of it: ‘Before the era of our own time, we hover between awareness of being and loss of being. And the entire reality of memory becomes spectral.’<sup>138</sup> In *House in Search of Belonging*, I investigate the sense of belonging, memory and misplacement through reconstructing a makeshift house in locations that have had a significant influence on my life, and in so doing I momentarily experience what it is to realise a physical sense of belonging in these places.

As we move through place we brush past surfaces, triggering our physical and emotional memory, and while the traces we leave may be perceived as a primacy of drawing – the footprint, the polished handrail – without intention these cannot be confirmed by the originator as a work. However, in the making of such intended works (drawings that interact with and/or inhabit site location or place), there is present, through the awareness of physical touch, memory evoked by haptic experience. And this memory (learned from being physically and emotionally impressed by place) is embedded in the work (whether visibly referenced or not), reflecting Bachelard’s phenomenological consciousness of place.

### **Moving through place**

Archaeologist and anthropologist Professor Chris Tilley realises that our contemporary society is in a constant state of motion and that ‘our world is no longer fixed but change/moving through is the norm’. Tilley also assesses that ‘this constant movement, this constant change, affects our identity and our perception of environment’,<sup>139</sup> while in relation to society, belonging and place geographer Professor Doreen Massey has observed that ‘we need to rethink what we mean by rootedness – our natural surroundings are constantly changing’.<sup>140</sup> It is important for this thesis’s concern with motion and the interactive affects between humankind and the outside environment that in both Professor Tilley’s and Professor Massey’s concepts is the realisation that movement is an inherent aspect of human nature and also an influential part of our environment.

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<sup>137</sup> G. Bachelard, *The Poetics of Space*, trans M. Jolas, US: Beacon Press, 1964, p. 53.

<sup>138</sup> *Ibid.*, p. 58.

<sup>139</sup> C. Tilley, *A Phenomenology of Landscape*, Berg, Oxford, 1994, p. 221, and UCL Social Construction of Landscape course 2006.

<sup>140</sup> *Lost in Space – Topographies, Geographies, Ecologies* (investigating the relationships between art, place and time) 24/02/06. Conference organised by Stour Valley Arts venue, Canterbury Cathedral.





Fig 28. *Walking the High Line*. 2001. Photo: Joel Sternfield.<sup>141</sup>

However, in contrast with Bruce Chatwin's idea that humankind is inherently nomadic, and echoing Rachel Lowe's idea that the practitioner by drawing the subject tries to hold onto that subject, the perception that a fixed environment is a 'stable' environment is questionable. Yet striving to fix the environment is impossible. As Massey says, 'the mountains are moving at the rate our fingernails grow'.<sup>142</sup> The environment being itself organic, and inhabited by organic beings, provides that movement will inevitably cause change both individually and environmentally.

## Conclusion

I conclude that, since motion is inherent within all organic forms, through the process of physical motion greater opportunities are presented to and experienced by the practitioner. Movement of the body promotes movement of the mind, stimulating and developing the creative practice. However, an excess of motion might disrupt the work and disturb the practitioner's sense of stability, bringing about a desire for fixity.

Joel Sternfield's photographs of the disused New York freight track, *The High Line*, clearly reveal how organic growth quickly re-establishes a primary position even through a city. Accompanying Sternfield's images, John Stilgoe, in his essay *Stenography Photographed*, centres his text on the American philosopher Thoreau. Stilgoe tells us that Thoreau's book *Walden* – in which Thoreau describes his thoughts and observations while living and walking through the New England woods – 'originates on the railroad right of way'. Stilgoe points out that 'the right of way figures significantly in

141 'Above the avenue of central park flourishes a bewilderment worthy of Thoreau, an elevated eco system essentially unmanaged and uncontrived.' John Stilgoe 'Stenography Photographed', from Joel Sternfield *Walking the High Line*, Germany: Steidl, 2001, p. 44.

142. Lost in Space – Topographies, Geographies, Ecologies. Conference, 24/02/06.

all of Thoreau's thinking'. Using the outdoor space as his laboratory, Thoreau was an early pioneer of walking<sup>143</sup> and made detailed accounts of his observations. When Thoreau tells us 'see what is before you, and walk on into futurity',<sup>144</sup> he is embracing the continual motion of the world and encouraging us to go out and enter into the flow. In this chapter I have examined whether motion impacts the creative process, and found that motion of the body promotes movement of the mind, stimulating the creative practice. I also found that motion is inherent in our environment and within human/organic nature, while stillness can negatively impact the creative process.

I investigated Merleau-Ponty's being-in-the-world and understood that taking a phenomenological position in my practice heightened my awareness to my experience of being in the world, and that his 'intertwining' concepts concerning 'the thickness of the look',<sup>145</sup> conversations between the seer and that which is being looked at, significantly informed the works in which I intend to respond to and correspond with the environment.

I recognised that moving image technology employs various different motions and suspended motions to signify different physical dimensions and emotional states.

Lastly, I examined Bachelard's concepts in relation to mobility, spatiality, imagination and scientific thought, and understood that they informed my ideas concerning the importance of reverie on creativity, and how physical memory can inhabit work and reflect Bachelard's phenomenological consciousness of place. Having understood the significance of motion in relation to performance, I now realise that motion is a prime material that I employ as part of my performance drawing practice.

At this point in my research – understanding how and from where Performance Drawing emerged, realising the significance of the phenomenological position and the importance of motion on the performance method – I will now proceed to investigate the outside environment (outside shelter) that is the context in which my research question is primarily focused. And I will examine various professional readings of the outside environment, and the practice of Psychogeography.

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143 'After years of campaigning by the Rambler's Association, we now have a legal right of access on foot to some of the wildest and most dramatic landscapes in England and Wales. This new legal right – or right to roam – was provided by The Countryside and Rights of Way Act 2000.' <http://www.ramblers.org.uk/freedom/righttoroam/> (accessed 28 November 2008).

144 H. D. Thoreau, 'Sounds' in *The Portable Thoreau*, ed. C. Bode, US and UK: Penguin Books, 1977, p. 363.

145 M. Merleau-Ponty, *The Visible and the Invisible*, pp. 130, 259, 263.

## Chapter 3 Reading the Outside Space

‘No thicket will seem so unexplored now that I know that a stake  
and stones may be found in it ... old bound marks will be found every forty  
rods if you will search.’<sup>1</sup>

Henry David Thoreau on boundary markers in Massachusetts and Maine

In this chapter I will identify different terms applied to outside environments and I will investigate the development of Psychogeography. I will then examine various professional readings of the outside environment, towards evidencing how the environment might interact with the practitioner during the process of making work, and I will determine whether works I have made reveal any such interaction.

While the conversations undertaken with professionals who work in the outside environment, reveal distinctly different viewpoints of outside places and spaces, their varied experiences have informed me of the following issues: humankind’s fascination with extreme wildness, the affect signs have on environment and humankind in the outside place, and how issues of territory and belonging might influence behaviour.

I will also investigate works by artist Christian Nold (Bio Mapping), whose practice informed me of hidden signals in the outside environment; Phil Smith (Performance artist), whose performance advocates personal mythology to be layered into the history of site; and Jem Finer (musician and artist), whose site-specific work examples ongoing sonic interactions with place.

Related texts concerning human interaction with place and phenomenological experience of environment by Bachelard, Baudelaire, Merleau-Ponty, Goffman, Lacan, Barthes, Sheldrake and Thoreau<sup>2</sup> will be addressed. I will also address texts by Catherine de Zegher and Cornelia H. Butler concerning practitioners inscribing or mapping space with gestural or marking performance drawings in the outdoor environment. And I describe personal experiences of the outside space, and examine a number of related works made by myself and other practitioners.

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<sup>1</sup> H. D. Thoreau, *The Portable Thoreau*, ed. C. Bode, New York: Viking Penguin, 1975, p. 574. Thoreau’s writings from the 1850s example how psychogeography and a phenomenological response to environment has existed in philosophical writing for over 150 years. Source: <http://www.thoreausociety.org/> (accessed 6 January 2009).

<sup>2</sup> Images of Walden Pond on the Massachusetts Walden State reservation website. <http://www.mass.gov/dcr/parks/walden/index.htm> (accessed 26 January 2009, show how the same site may have different readings depending on interpretation. The website shows an historic view from 1900 and, from the same vantage point, a geological perspective, described as a ‘kettle hole formed by the ice age’.

I would like to qualify the use in this text of the words 'place' and 'space'. Place is a particular location out of shelter, whereas the word 'space' means either a general area or a description of an open area. The historian Michel de Certeau, in his text *The Practice of Everyday Life*, argues that place 'excludes the possibility of two things being in the same location'.<sup>3</sup> Having been introduced to the layering of histories in place by performance artist Phil Smith's *Masses Walk* (which I examine later in this chapter),<sup>4</sup>

I challenge de Certeau's argument and hold that each place is inhabited by a multitude of different entities and personal and historical readings. De Certeau tells us that 'space is composed of intersects of mobile elements'. I interpret the word 'space' as having a greater openness, where there are empty areas between intersections. Writer and architect Jane Rendell, in her text *Art and Architecture: A Place Between*, examines contemporary ideas of place and space, and notes: 'the desire to unfix one term ... usually involves the fixing of another'.<sup>5</sup> Rendell refers to geographer Doreen Massey's argument in favour of understanding place as being 'unfixed, contested and multiple'.<sup>6</sup> In conversation with Doreen Massey concerning these issues, Massey explained to me 'territory is socially constructed – a product of history'; and concerning how to socially negotiate place she advised, 'it is asking for mutual respect and recognition'.<sup>7</sup> Jane Rendell explains that she uses the terms 'space in relation to social relations, place as a single articulation of the spatial and site as a performed place'.<sup>8</sup>

I understand space in the outside environment as an empty area where there are few visible relations, and place as being a specific location of multiple meanings and interpretations.<sup>9</sup> Artist David Cross alerted me to the politicising of place, and noted that the terms such as 'Know your place', 'Keep to your place' and 'Being kept in place' reveal the politically or socially imposed confinement of place; whereas the term 'space' expresses a freedom to roam without hindrance, and could be classified as the area in which praxis, the action of a freeman, is best achieved.<sup>10</sup>

3 M. de Certeau, *The Practice of Everyday Life*, Berkeley: University of California Press, 1987, p. 117.

4 In April 2006, Phil Smith of the performance collective Writes and Sites led a walk from the ICA around the local area (Trafalgar Square and Horse Guards Parade) directing participants in a Masses walk advocating Mythogeography; bringing personal experience and history into the layering of histories of place.

5 J. Rendell, *Art and Architecture: a Place Between*, London, New York: I.B. Tauris & Co. Ltd, 2006.

6 Ibid.

7 From a telephone conversation with Doreen Massey, 14 March 2006. I met Massey at the Stour Valley Arts 'Lost in Space Topographies, Geographies and Ecologies' conference, Canterbury Cathedral, 24 February 2006.

8 Rendell, *Art and Architecture*, p. 20.

9 Georges Perec, 'To Live is to pass from one space to another, while doing your very best not to bump yourself.' G. Perec, *Species Space and Other Pieces*, ed. and trans. J. Sturrock, New York, London: Penguin Classics, 2008, p. 6.

10 'Praxis the very "acting well" that it itself is, is the end'. T. Engberg-Pedersen, *Aristotle's Theory of Moral Insight*. Oxford: Oxford University Press US, 1983p. 29 <http://books.google.com/books> (accessed 2 April 2009).



Figs 1 & 2. *Lost Borrowed and Found*. 2006. M. Foá (Chapter 3, p. 112–113, Appendix 188–191, DVD1.5).<sup>11</sup>

Thoughts During the Process: Re-seeing Place

*In the 1970s I worked on a boat around the coast of Maine. One moonless night we sailed a heavy load of hay into a small harbour - I sat with a friend on the bow, guiding the captain round rocks, looking out for buoy markers.' Don't stare straight at the water,' Parker told me. 'Cast your eyes about and you'll catch a glimpse of the buoys out of the corner of your eye.' Fifteen years later, night walking through a Papuan Jungle, I lost the path. Remembering Parker's advice, I glanced through the trees; slowly a track came to view, and thanks to Parker's navigational skills, I found my way safely back to Maho village. Thoreau also saw his surroundings differently when he changed the way in which he looked ... 'this narrow intermediate line of stubble is all aglow. I get its true colour and brightness best when I do not look directly at it, but a little above it towards the hill, seeing it with the lower part of my eye more truly and abstractly.'*<sup>12</sup>

## Different ways of being outside

As an undergraduate student I was taken by the artist Linda Kitson<sup>13</sup> to draw around Vauxhall Bridge. Standing on a footbridge overlooking the busy road system, I sketched the traffic, observing and recording the street architecture and activity. It was then that I unwittingly began the pursuit of *flânerie* (according to Baudelaire's Constantin Guys<sup>14</sup>), as I obsessively attempted to catch and fix everything that I saw around me in marks on paper. I was entering 'into the crowd ... responding to each one of its movements ... watching the river of life flow past'.<sup>15</sup>

<sup>11</sup> Scorch mark in Burgess Park. A scorch mark is an archaeological term for a mark that appears on the surface of the ground in particularly dry summers. These reveal the underground remains of built structures. Having been taught how to recognise this phenomenon, a layperson can easily find other hidden structures in an outside place.

<sup>12</sup> H. D. Thoreau, *The Portable Thoreau*, ed. C. Bode, US, and UK: Penguin Books, 1982, p. 576. Extract from Thoreau's journal dated Jan 1st 1858.

<sup>13</sup> Linda Kitson taught me drawing at City and Guilds Art School London (1978–81). She was an inspiring teacher and her practice set a remarkable example to me. Kitson was commissioned by the Imperial War Museum to be the first woman war artist. Her work can be seen in L. Kitson, *The Falklands War: a Visual Diary*, UK: Michel Beazley in association with the Imperial War Museum, 1982.

<sup>14</sup> C. Baudelaire, *The Painter of Modern Life and Other Essays*, trans. Jonathan Mayne, US, Phaidon, 1964.

<sup>15</sup> *Ibid.*, p. 10.

Sociologist Erving Goffman, in his text *The Presentation of the Self in Everyday Life*, relates that ‘when an individual appears before others his actions will influence the definition of the situation which they have come to have’.<sup>16</sup> It follows from Goffman’s text that how we choose to be in relation to the outside environment will influence others’ interpretation of ourselves and also that place we are inhabiting. As performance artist Phil Smith explained, ‘If you sit in a space that’s non used you transform it – you bring it back to life’.<sup>17</sup>

### **The development of Psychogeography**

In his book *Psychogeography*,<sup>18</sup> Merlin Coverley suggests, ‘Psychogeography is the behavioural impact of place.’<sup>19</sup> Coverley also indicates that the pace and free attitude of walking goes against ‘the spirit of the modern city’, and echoing Rebecca Solnit’s belief that the act of slowness could be an act of resistance,<sup>20</sup> Coverley writes that walking ‘is an act of subversion’ and ‘is bound up with Psychogeography’s characteristic opposition to authority’.<sup>21</sup> Coverley then reveals a thread that runs from past creative literaries, Defoe and Blake, to contemporary literary explorers, Stewart Home and Ian Sinclair. I would argue that the history of Psychogeography began thousands of years earlier in the times when individuals such as ‘Otzi’<sup>22</sup> travelled beyond their home territory. In order to survive when venturing out of familiar ground,<sup>23</sup> those individuals became acutely aware of the landscape.

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16 E. Goffman. *The Presentation of Self in Everyday Life*, Penguin, London, 1969.

17 Phil Smith is a member of the performance collective Wrights and Sites. They launched their A Misguide to Anywhere at London’s ICA (8 April 2006). Each Wrights and Sites member led a participatory walk. I attended Smith’s Masses walk. Details of A Misguide to Anywhere are available from <http://www.mis-guide.com/ws.html> (accessed 25 May 2006).

18 M. Coverley, *Psychogeography*, London: Pocket Essentials, 2006.

19 Ibid., p. 127.

20 ‘... the act of slowness could be an act of resistance, walking becomes testifying ...’: quote from Solnit’s participation in *The Philosophy of the Overlooked: Walking*. Presentation/Discussion, 19 June 2006, ICA. This text Chapter 2, page 14.

21 M. Coverley, *Psychogeography*.

22 Otzi the iceman (from about 3300 BC) was found in an Alpine glacier in 1991. Scientists have speculated that he was possibly a high-altitude shepherd, or part of a raiding party involved in a fight with a neighbouring tribe. ‘Pollen and food analysis suggests that he was out of his home territory.’ [http://en.wikipedia.org/wiki/%C3%96tzi\\_the\\_Iceman](http://en.wikipedia.org/wiki/%C3%96tzi_the_Iceman) (accessed 18 March 2009).

23 Journalist Gordon Burn, in his article ‘The English Disease’, tells us that ‘Nostalgia can probably be traced back to a time when to leave home for long was literally to risk death’. Guardian online, 7 May 2004, <http://www.guardian.co.uk/music/2004/may/07/1> (accessed 28 March 2009).

*Thoughts During the Process: A Longer First Encounter 08*

*On the first evening, the journey from my friend's school to his apartment seemed to take an age – yet the next*

*day I walked the same route and it only took fifteen minutes – on a first encounter during a struggle to become acclimatised all faculties are on full alert, and that effort seems to stretch time. If we lived our whole lives on full alert we would soon become exhausted – when we know we are safe, when we know how to navigate the terrain, we go onto autopilot – maybe it's a form of rest. So the visitor's viewpoint is like a student struggling with all senses alert to negotiate an unknown space – whereas a long-time inhabitant can saunter semi-conscious through a familiar place because he knows he's safe in that environment.*

People who leave their homeland – Traders, Raiders, Pilgrims, Asylum Seekers, Wanderers and Searchers – are acutely sensitive to the timbre of the landscape around them because, I would suggest, they are cautious of unknown territory. It is the disenfranchised journeyer who travels from necessity rather than privilege that I am examining here. And although those outsiders may be unknowing (in terms of translating the street signs and deciphering the social geographical structure of place), their inexperienced eye may be more acutely alert than the over-familiar gaze of local inhabitants. Later in this chapter I will examine how people read signs in the outside environment (see pages 113 and 114).

In a history of Psychogeography I would include (1649) Gerard Winstanley and his Diggers.<sup>24</sup> Winstanley's idea, that '[t]he earth was meant to be a common treasury for all, not a private treasury for some', challenged seventeenth-century authority and inspired his followers to address humankind's need for freedom to interact with place. In his text *The Law of Freedom*, Winstanley declares: 'Freedom is the man that will turn the world upside down, therefore no wonder he has enemies.' British Historian Christopher Hill's study of the events of the seventeenth century, *The World Turned Upside Down: Radical Ideas During the English Revolution*,<sup>25</sup> examines society from the common people's perspective, and in that way turns the historical picture of that period upside down. A recent return to Winstanley's text can be heard in the song 'World turned Upside Down' (1981) by British songwriter Leon Rosselson, made popular by the contemporary English musician Billy Bragg.<sup>26</sup>

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24 In 1649 Gerard Winstanley and the True Levellers – later to become known as the Diggers – reclaimed St George's Hill, Surrey (fenced in common land) and planted root crops, intending to reclaim the common land and to provide food for the local working people. 'England is not a Free People, till the Poor that have no land, have a free allowance to dig and labour the Commons.' *The True Levellers Standard Advanced*, 1649. <http://darkwing.uoregon.edu/%7Erbear/digger.html> (accessed 18 March 2009).

25 C. Hill, *The World Turned Upside Down: Radical Ideas During the English Revolution*, London: Penguin 1984.

26 <http://www.billybragg.co.uk> (accessed 24 April 2009).



Fig 3. The Stonehenge Avenue. Fig 4. Arthur's Stone, Dorston. Fig 5. A Line Made by Walking.

Alfred Watkins

Richard Long 1967<sup>27</sup>

### 'The World Turned Upside Down' (verse 1 of 4)

In 1649  
 To St George's Hill  
 A ragged band they called the Diggers  
 Come to show the people's will  
 They defied the landlords  
 They defied the law  
 They were the dispossessed  
 Reclaiming what was theirs  
 We come in peace they said  
 To dig and sow  
 We come to work the land in common  
 And to make the waste land grow  
 This earth divided  
 We will make whole  
 So it can be  
 A common treasury for all.

I would also include in this history Alfred Watkins, whose text *The Old Straight Track*,<sup>28</sup> setting out his exploration and observations of ley lines in landscapes, influenced artists such as Richard Long.<sup>29</sup> In *Psychogeography*, Merlin Coverley tells us that both Charles Baudelaire<sup>30</sup> and Walter Benjamin cite Edgar Allan Poe's short story *The Man in the Crowd* as 'heralding a new urban character ... a figure who is both a man of the crowd and a detached observer of it'. Poe's character is 'decrepit ... feeble' and 'ragged'.<sup>31</sup>

27 O. G. S. Crawford and Alexander Keiller, *Wessex from the Air*, Clarendon Press, Oxford 1928. All three images (figs 2, 3 and 4) taken from Stephen Daniels's 'Lines of Sight', Tate Papers, Autumn 2006.

28 A. Watkins, *The Old Straight Track*, London: Abacus, 1974.

29 Richard Long's *A line made by walking*, 1967. Coverley mentions Watkins in his text: 'Most significant as far as Sinclair's early work "Lud Heat" is concerned is the influence of Alfred Watkins and his discussion of Ley Lines.' M. Coverley, *Psychogeography*, p. 119.

30 On page 237 in Baudelaire's *The Painter of Modern Life and Other Essays* is a photograph of the painter Constantine Guys, titled 'Guys as an old man, Photograph Bibliothèque Nationale Paris, by Nadar'. Constantine Guys was Baudelaire's Flâneur.

31 E. A. Poe, 'The Man of the Crowd', from *Tales of Mystery and Imagination*, Electronic Text Centre, University of Virginia Library. <http://et.xt.virginia.edu> (accessed 12 January 2009).





Fig 6. *La Filature* (The Shadow). 1981. Sophie Calle.<sup>32</sup>

Poe's author's voice describes how he (like Vito Acconci<sup>33</sup> and Sophie Calle<sup>34</sup>) follows the old man, all day and into the second night. This fiction may have launched a new figure into the urban place, but Poe's troubled old man bears no resemblance to the dedicated figure of Constantin Guys, artist of the everyday life, for whom Baudelaire coined the term 'flâneur'. Nor did Poe's character resemble Benjamin's more complaisant aesthete flâneur who, unlike the productive painter observed by Baudelaire, wanders aimlessly through the Paris Arcades. Coverley tells us that 'London seeks out the historic moment when the flâneur reached London for the first time,'<sup>35</sup> yet he adds 'the European sensibility was not able to take root here'.<sup>36</sup> Perhaps it was the British protestant work ethic that moulded the Parisian aesthetic stroller on London streets into a purposeful walker.

A year before Poe's story was published (in 1862), Thoreau published his rural perspective on *Walking*, not through milling crowds, but in isolation, wandering through wilderness.<sup>37</sup> Thoreau celebrated the art of true sauntering and recounts that the term comes from the Middle Ages when people roamed about seeking others to 'ask charity, under pretence of going "à la sainte terre," to the Holy Land, till the children exclaimed, "There goes a Sainte-Terrer", a Saunterer, a Holy-Lander'.<sup>38</sup>

<sup>32</sup> <http://www.iniva.org> (accessed 22 March 2009).

<sup>33</sup> Vito Acconci, *Following Piece*, 1969 – see Chapter 2, page 1.

<sup>34</sup> Sophie Calle, *Suite Vénitienne*, 1980 in which Calle followed a man (she met at a party) to Venice; also *La Filature* – *The Shadow*, 1981, in which Calle had mother hire a private detective to follow her, 'without him knowing that I had arranged it, and to provide photographic evidence of my existence.' <http://www.iniva.org/dare/themes/space/calle.html> (accessed 22 March 2009).

<sup>35</sup> '[S]ymbolised', so Merlin Coverley tells us, 'by the arrival of Apollinaire and Rimbaud'.

<sup>36</sup> M. Coverley, *Psychogeography*, London: Pocket Essentials, 2006, p. 134.

<sup>37</sup> Bachelard in his text *The Poetics of Space* tells us that Thoreau 'had a map of his fields engraved on his soul'.

<sup>38</sup> H. Thoreau, *The Portable Thoreau*, ed. C. Bode, US and UK: Penguin books, 1982, p. 592.

Thoreau tells us that the word may also derive 'from sans terre', meaning 'having no particular home, but equally (being) at home everywhere', and it is this condition that Thoreau believes is 'the secret of successful sauntering'.<sup>39</sup>

Baudelaire, in his text *The Painter of Modern Life*, also sees that the ideal position for 'the perfect flâneur' is to be 'away from home and yet (feeling) oneself everywhere at home'.<sup>40</sup> The contemporary interpretation of the flâneur 'who walks long and aimlessly through the streets'<sup>41</sup> reads as self-indulgent, even smug. But Hoboes, Wanderers, Tramps, Saunterers, Don Quixotes, Robinsons, Tinkers, Cowboys, Refugees, Pilgrims, Romanies, Drifters, Vagabonds all see the world from the fringes of society, and being outside the mainstream is not a place of privilege or complaisance.

*Thoughts During the Process: May 2007*

*As a child in 1950s Cumberland I often saw bearded men walking the side of the road. My mother told me they were tramps left wandering because of the war.<sup>42</sup> I didn't realise they were homeless. In Wales in the 1980s my ninety-eight-year-old landlady asked me, 'Do you have trouble with tramps sleeping in the out buildings?' She was still living the war years and died before realising how contemporary society had evolved the wandering outsider from solo tramp into bands of travellers.<sup>43</sup>*

Merlin Coverley continues to trace the development of psychogeography<sup>44</sup> from Daniel Defoe's *Journal of the Plague Years* (1665)<sup>45</sup> through 350 years of wandering men: from William Blake musing on 'London' (1794),<sup>46</sup> to Xavier de Maistre journeying round his locked room (1795),<sup>47</sup> to Thomas de Quincey eating opium (1821),<sup>48</sup> to Edgar Allan Poe's *The Man of the Crowd* (1840)<sup>49</sup> that influenced Baudelaire's flâneur (1863)<sup>50</sup> then Arthur Rimbaud's 'Robinsoning' (1870),<sup>51</sup> followed by Arthur Machen mentally wandering London (1924).<sup>52</sup>

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39 H. Thoreau, *The Portable Thoreau*.

40 C. Baudelaire, *The Painter of Modern Life and Other Essays*, trans. J. Mayne, ed. J. Crépet, New York, London: Phaidon, 1964, p. 9.

41 W. Benjamin, *The Arcade Project*, trans. H. Eiland and K. McLaughlin, New York, London: The Belknap Press of Harvard University Press, 2002, p. 417.

42 Artist David Cross pointed out that the displacement of many thousands of people through conflict 'is a defining characteristic of our times'; the globe is scattered with wandering refugees and veterans.

43 F. T. Higbie, *Indispensable Outcasts: Hobo Workers and Community in the American Midwest, 1880–1930*, Chicago: University of Illinois Press, 2003.

44 M. Coverley, *Psychogeography*, UK: Pocket Essentials, 2006.

45 D. Defoe, *A Journal of the Plague year*, ed. P. Negri and J. Berseth, New York: Dover 2001.

46 W. Blake, 'London', in *Songs of Experience*, 1794. <http://www.blakearchive.org>. (accessed 22 March 2009).

47 X. De Maistre, *A Journey Round My Room*, London: Sisley's Ltd, 1871.

48 T. de Quincey, *Confessions of an English Opium Eater*, 1821.

49 E. A. Poe, 'The Man of the Crowd', in *Tales of Mystery and Imagination*, London: JM Dent & Sons, 1912.

50 C. Baudelaire, *The Painter of Modern Life and Other Essays*, New York, London: Phaidon, 1964.

51 A. Rimbaud Roman, 1870 'Le coeur fou Robinsonne à travers les romans' (the heart crazy Robinson through novels).

52 A. Machen, *The London Adventure of the Art of Wandering*, London: Martin Secker, 1924.

It was Baudelaire's flâneur<sup>53</sup> that influenced Breton's *Nadja* (1928),<sup>54</sup> an emotional street encounter, which inspired Guy Debord (the Situationists) to drift through the city (1956).<sup>55</sup> Since that time contemporary practitioners have been aware of and engaged in making artwork in and from the street.

The American performer and teacher Richard Schechner stated that 'the Street itself can offer spectacle if one is just open to it'.<sup>56</sup> Schechner also cited the importance of 'John Cage's disciplined receptivity'<sup>57</sup> to that outside space that is generally not heard. Coverley continues his psychogeographical text through Debord<sup>58</sup> and then de Certeau<sup>59</sup> through to present-day writers and walkers such as Stewart Home<sup>60</sup> and J. G. Ballard.<sup>61</sup> Significantly, there is not one woman referred to in Coverley's text.<sup>62</sup>

At the ICA's *Philosophy of the overlooked: Walking* symposium (June 2006), film critic and writer Dr Sukhdev Sandhu stated 'for a woman the streets are like an extended cat walk where you're on display'.<sup>63</sup> His observation underlined a stereotypical perception of the female in the outdoor place. Fellow panellist the writer Rebecca Solnit agreed that for women 'between 9 and 25 there was harassment'. Solnit added 'it stops – I had forgotten I'm too old'.<sup>64</sup> Anke Gleber, in his text *The Art of Taking a Walk*, tells us 'the female flâneur has been an absent figure in the public sphere of modernity'. Gleber goes on to relate that the French poet George Sands 'realised that she could not fully approach or appreciate the outside world as a woman', and so took on a male disguise. Sands recounted that in male clothes and boots she 'flew from one end of Paris to the other ... No one looked at me, no one found fault in me'.<sup>65</sup>

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53 Baudelaire's Flâneur was the painter Constantine Guys – see earlier in this chapter – pages 85 and 89

54 A. Breton, *Nadja*, France: Grove Press, 1928.

55 G. Debord, 'Theorie de la Dérive', in *Internationale Situationniste* # 2, Paris, December 1958 ('Drift, a technique of quickly passing through outside spaces'). A slightly different version was also published in the Belgian Surrealist journal *Les Levres Nues* # 9 (November 1956), along with accounts of two dérives – <http://www.bopsecrets.org> (accessed 22 March 2009). Also a translation by Kenn Knabb from the *Situationist International Anthology* (revised and expanded edition, 2006) New York: Bureau of Public Secrets, 2006.

56 N. Kaye, *Art into Theatre: Performance, Interviews and Documents*. Amsterdam: OPA, 1996, p. 175.

57 Ibid.

58 G. Debord, 'Theorie de la Dérive', in *Internationale Situationniste* # 2, Paris, December 1958.

59 M. de Certeau, *The Practice of Everyday Life*, Berkeley: University of California Press, 1987.

60 S. Home, *Down and Out in Shoreditch and Hoxton*, London: The Do-Not Press, 2004.

61 J. G. Ballard, *Concrete Island*, London: Harper Perennial, 2008.

62 I want to mention here the French Director Agnes Varda's 1985 film *Sans Toit ni Loi* (Vagabond without roof or rule), a portrait of a lost alienated woman. <http://www.filmref.com/directors/dirpages/varda.html> (accessed 22 March 2009). Also the artist Joanna Laromani, whose presentation titled *The Female Flâneurs, City Patterns* (positing the possibility of a female flânerie) I attended on 22 May 2006 at UCL Institute of Germanic and Romance studies.

63 <http://www.londonconsortium.com/2006/06/19/philosophy-of-the-overlooked-walking/>

64 Extracts from notes taken during the *Philosophy of the Overlooked* conference, ICA, June 2006.

65 A. Gleber, *The Art of Taking a Walk*, Princeton: Princeton University Press, 1998, p. 172.



Fig 7. *Hints to Travellers*. 2007. Melissa Bliss. M. Foá.<sup>66</sup>

Thoughts During the Process: Memory of 1978

*Hitching the north-east coast of the US, I dressed in borrowed men's oversized garb, dungarees and baseball cap. I carried a sleeping bag and guitar. Disguised to detract attention, I was performing a role for what I perceived to be the dangerous other. Playing at being a hobo, I slept in the woods and sang in cafes to earn my way north.*

In her book *Wanderlust*, Solnit describes 'a woman known to the world only as Peace Pilgrim',<sup>67</sup> and how on 1 January 1953 this rural American began a twenty-eight-year walk for peace. With no possessions, and carrying only the clothes she wore, Peace Pilgrim began her long pilgrimage at the Rose Bowl Parade in Pasadena. Solnit likens this 'corny'<sup>68</sup> beginning to Dorothy starting out along the yellow brick road. There is both extreme moral principle and childlike innocence to Peace Pilgrim's stance. Not complaisant and certainly not aesthetically driven, her position was less an opting out of the world than a taking on of a lifetime's commitment. Trusting herself to the environment and to the will of the other, Peace Pilgrim walked until she found shelter and ate when she was offered food, as Solnit tells us later in her text, 'Walking ... is how the body measures itself against the earth'.<sup>69</sup>

Peace Pilgrim's life of continual motion contrasts with the fixed position of London peace protester Brian Haw. Both come from an evangelical Christian conviction. Camped on the pavement opposite the House of Commons, Haw's stationary protest began on the 2 June 2001.

<sup>66</sup> Melissa Bliss, *Hints to Travellers*, an 'InTransit' event for the Royal Borough of Kensington and Chelsea 19/07/2007. Audience participants were invited on a canal boat journey from Little Venice to Paddington Basin, during which Melissa Bliss read entries from the explorer Mary Kingsley's 1895 journey on the Ogooue river (present day Gabon). Bliss evoked Kingsley's adventurers through readings, displaying maps of the Ogooue river area and supplying West African food.

<sup>67</sup> R. Solnit, *Wanderlust: A History of Walking*, London, New York: Viking, 2000, pp. 55–57.

<sup>68</sup> *Ibid.*

<sup>69</sup> *Ibid.*, p. 31.



Fig 8. Peace Pilgrim. Photo: J. B. Burton,<sup>70</sup>

Fig 9. Brian Haw protest. 2006. Photo: Haris Artemis.<sup>71</sup>

In conversation, British artist Stuart Brisley told me about his performance made in an Australian park<sup>72</sup> which resulted in him becoming a ‘sort of village shaman’,<sup>73</sup> constantly approached by local inhabitants for confessional conversation. With this concept in mind, I went to Parliament Square to ask Brian Haw if his experience related to that of a village shaman. ‘Sage’, Haw told me ‘is what you stuff turkeys with.’<sup>74</sup> He went on to explain various legal clauses applying to the government in relation to the war and to his position on the pavement. Haw did not offer any observation on his situation other than his political and religious standpoint, and when I asked him how he managed the cold he told me, ‘I don’t think about it.’<sup>75</sup> While Brisley was performing the role of an outcast and observing the responses he affected by his intervention, Brian Haw’s dislocation from society is not performed through a creative compulsion, but from his deeply felt convictions which effect an isolating response. Haw is under constant government surveillance, cut off from the urban flow he is camping amid. Castaway and standing by his fragile pavement shelter, Haw is committed to protest until war ends, and is thereby trapped to the site by his own integrity. When our conversation had finished I told Haw that I was on my way to see William Blake’s grave. ‘They thought he was mad too,’ Haw told me. At Bunhill Fields I Driftsang<sup>76</sup> to Blake’s grave (overlooked by Daniel Defoe) and wondered what conversation Haw and Blake might have had if they’d met.

70 From 1953 to 1981, Peace Pilgrim walked 25,000 miles for peace. She vowed to ‘remain a wanderer until mankind has learned the way of peace, walking until given shelter and fasting until given food’. <http://www.peacepilgrim.com/> (accessed 2 June 2009).

71 <http://www.parliament-square.org.uk> (accessed 22 March 2009). The photo by Shaun Curry was ‘Image of the day’ in The Times, 4 April 2006, and included the quote by Haw: ‘I am not a lone ranger. I am not the saviour of mankind. But I do know that I am responsible. We each have a responsibility.’

72 ‘Lying, Standing, Walking and Talking’, Sydney November 1976, in N. Kaye, *Art into Theatre Performance Interviews and Documents*, Amsterdam: Harwood Academic Publishers, 1996, p. 81

73 Notes taken during an interview with Stuart Brisely in his studio, Autumn 2008.

74 Notes taken during an interview with Brian Haw Spring 2009.

75 Mark Wallinger’s *State Britain*, an exact recreation of Brian Haw’s protest, was exhibited in Tate Britain in 2006, and won Wallinger the Turner Prize in 2007. I asked Haw if he had been to the exhibition. He scoffed and replied, ‘What do you think?’

76 Driftsinging is a methodology I have developed and will discuss in detail in Chapter 4.



Fig 10. Blake and Defoe's gravestones. Photo: Dimitra Bourouliti. 2009.

In the BBC 4 television documentary *Bringing it all Back Home*, American musician and one-time hobo Seasick Steve explained the difference between hobos, tramps and bums:<sup>77</sup> 'A hobo's someone who travel but who look for work, a tramp is someone who travel but don't want to work, and a bum is someone who don't travel and don't look for work.' Steve told the programme director, 'I have been all three – what I got real great at is wandering around – a professional wanderer – I mean you know that's – I know it sounds silly – but that's a skill you got to be resourceful.' Bachelard, in his *Poetics of Space*, celebrates the self-reliance of the isolated man, and his ability to make and remake everything for himself: 'every morning I must give a thought to Saint Robinson'.<sup>78</sup> Seasick Steve, although tired of the discomforts of wandering, still yearns for the freedom of having no ties: 'I done all the camping I want to do for the rest of my life – but I miss the feeling – the having nothing – just being able to go places – it's in my blood', echoing Thoreau being led through the wilderness by the railway line.<sup>79</sup> Steve nostalgically gazes down the tracks and tells us, 'I feel these trains – they pull on me – they pull on me.'<sup>80</sup>

*Prospect Lane (verse 1)*

I got my ear down to the ground  
 Listening for the rumbling sound,  
 Deliver me from this town,  
 Today, I'm gonna be homeward bound  
 Whoaa, waiting for the train,  
 Today, yesterday, it's just the same  
 Down at the end of Prospect Lane ...<sup>81</sup>

77 F. Tobias Higbie, *Indispensable Outcasts: Hobo Workers and Community in the American Midwest, 1880–1930*. Chicago: University of Illinois Press. 2003, p. 5. 'Hoboes wandered to find work, tramps worked only to facilitate wandering, and bums neither wandered nor worked'.

78 G. Bachelard, *The Poetics of Space*, Boston: Beacon, 1958 p. 70.

79 'The bell rings and I must get off the track and let the cars go by.' *The Portable Thoreau*, ed. C. Bode, New York, London: Penguin Books, 1982, p. 374.

80 Transcribed from *Bringing it all Back Home* (iPlayer BBC 4 television), directed by Andy Dunn, 23 January 2009.

81 From the album, Seasick Steve, *I Started Out With Nothin' and I Still Got Most of it Left* (2008).

## Different Interpretations of the Outside Environment

*There are Places I remember (verses 1 of 5)*

There are places I remember all my life,  
Though some have changed  
Some forever, not for better  
Some have gone and some remain.<sup>82</sup>

When Merlin Coverley states 'Psychogeography is the behavioural impact of place',<sup>83</sup> he is confirming that place is interactive with and affects humankind; therefore it would follow that I see place from my one fixed perspective and that place looks back interpreting me from every angle.

### Thoughts During the Process: People Haunting Place Haunting

*There are places I remember - vividly – bends in roads (potent with anticipation and hope) leading somewhere. If I have been imprinted by those places then are those places imprinted with me also? Is this new age twaddle or is there a connection to Rupert Sheldrake's 'The reality of Phantom Limbs', in which Dr Barbara Joyce relates how she touched, and 'was able to feel' the phantom limb.<sup>84</sup> If a limb torn off can still remain at some level, then why not a person present on some level in a place from which they have been taken? Sheldrake's ideas about humankind in relation to environment reveal the interactive relationship between people and their surroundings. 'Through our perceptions, the environment is brought within us, but we also extend outwards into the environment.'<sup>85</sup>*

David Abram, in his *The Spell of the Sensuous*, tells us '[t]he world and I reciprocate one another',<sup>86</sup> and Merleau-Ponty, in his phenomenological interpretation of the world, proclaims that 'between the seeing and the seen ... a blending of some sort takes place'.<sup>87</sup> Merleau-Ponty believes that this intertwining occurs because the fabric of our bodies is also that of our environment: 'Colour light depth which are there before us, are only there because they awaken an echo in our body.'<sup>88</sup> For Merleau-Ponty, our bodies affect not only a returned gaze, but also a total emergence with the environment.

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82 'There are Places I remember', written by John Lennon and Paul McCartney, from The Beatles' Rubber Soul album, 1965, produced by George Martin. <http://www.last.fm/music/The+Beatles/Rubber+Soul> (accessed 1/02/09). [http://en.wikipedia.org/wiki/.Rubber\\_Soul](http://en.wikipedia.org/wiki/.Rubber_Soul).

83 M. Coverley, *Psychogeography*, London: Pocket Essentials, 2006, p. 127.

84 R. Sheldrake, *Seven Experiments that could change the world*, Rochester: Park Street Press, 2002, p. 152.

85 R. Sheldrake, 'The sense of being stared at', in *Seven Experiments that could Change the World*, 2002, pp. 106–107.

86 D. Abram, *The Spell of the Sensuous*, New York: Vintage Books, 1996, p. 33.

87 M. Merleau-Ponty, 'Eye and Mind', in *The Primacy of Perception*, Evanston: Northwestern University Press, 1964, pp. 162–164.

88 Ibid.

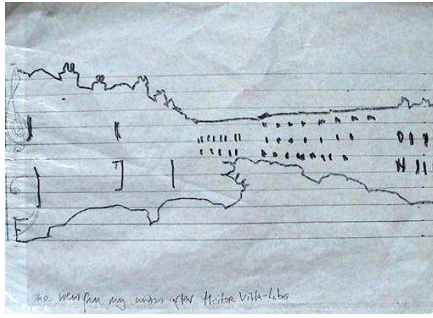


Fig 11. View from my Window (after Heitor Villa-Lobos). 2008. M. Foá.<sup>89</sup>

Catherine de Zegher, in her text *Celia Vicuña's Ouvrage: Knot a Not, Notes on Knots*, describes how Vicuña, in her work *Antivero* (1981), intertwines into the landscape her drawn line with 'a single white thread [tying] one verdant side of the [Antivero Chilean] river to the other'.<sup>90</sup> De Zegher warns that while some might interpret this interaction with place as an 'overtly romantic ... story about "nomadic space"...' Vicuña's 'Arte precario ...<sup>[91]</sup> is stressing the fundamental place of textiles in the Andean system of knowledge'.<sup>92</sup> Perhaps Vicuña's drawings might also be read as phenomenological acts merging into the landscape. Vicuña herself (echoing the land – see page 95) embraces the responsibility of her ancestry, and becomes woven into place embedding her (life) line back into the fabric of her environment.

Investigating drawings that interact with the outdoor environment, Cornelia H. Butler, citing Guy Debord's 'spatializing of consciousness'<sup>93</sup> (page 91 footnote 55), holds that for artists of the 1960s 'in whose work line becomes a way of inscribing space ... finding a path, a traverse, a line through became [an] important'<sup>94</sup> part of their practice. However, rather than an inscription imposed onto place (see Chapter 1, page 34 and footnote 129), Canadian Françoise Sullivan's *Danse de la neige* (Dance in the Snow, 1948) 'responding to the seasons in the landscape ... left [temporary] traces of her gestures in the snow'.<sup>95</sup> And Michelle Stuart's *Niagara Gorge Path Relocated* (1975) utilised the ground to provide a system of marking by unrolling 'a 460 foot long sheet of paper and accept[ing] the imprint of the rocks, dirt, and other bits of nature it

89 M. Foá. Score: View from my Window, 2008, after Heitor Villa-Lobos.

90 C de Zegher, 'Cecilia Vicuña's Ouvrage: Knot a Not, Notes as Knots', in *Inside the Visible: an Elliptical Traverse of 20th Century Art in, of, and from the Feminine*, London, New York: MIT Press, 1996 pp. 347–357.

91 De Zegher writes: 'Arte precario is the name [Vicuña] gives her independent artistic voice within the Southern Hemisphere, challenging her colonized position.'

92 C de Zegher, 'Cecilia Vicuña's Ouvrage: Knot a Not, Notes as Knots', p. 350.

93 C. H. Butler, 'Walkaround Time Dance and Drawing in the Twentieth Century', in *On Line: Drawing Through the Twentieth Century*, ed. C. de Zegher and C. H. Butler, New York: MoMA, 2010, p. 163.

94 Ibid.

95 C. H. Butler, 'Walkaround Time: Dance and Drawing in the Twentieth Century', p. 163.





Fig 12. *Score for a hole in the ground*. 2007. Jem Finer.<sup>96</sup>

encountered on the way down as a drawing'.<sup>97</sup> While Vicuna's, Sullivan's and Stuart's drawings materialised through their physical being in place, the Brazilian composer Heitor Villa-Lobos gleaned inspiration from his surrounding landscape, through tracing the outline of the mountains he observed from his window onto music paper. From this distant perspective Villa-Lobos perceived the landscape into the melody line of his composition.<sup>98</sup> However, British musician and artist Jem Finer, in a direct interaction with place, has literally fashioned the earth to play for him.

*Score for a Hole in the Ground*<sup>99</sup> is situated in Kings Wood in Kent. Finer's construction, a metal tube rising out of a hole in the ground and attached to a large horn, houses within it various bowls on pivots that drip rainwater through layers of different-sized stones. These actions are sounded into the wood through the pipe and horn. Finer sighted his inspiration as 'the temple gardens of Kyoto, suikinkutsu, water chimes'. Finer stated in his proposal for *A Score for a Hole in the Ground* that the work was intended as 'an early 21st century post digital return to a physical, indeterminate piece of music, sited within the landscape'. Perhaps Finer's requirement for a return to the physical, in an engagement with landscape, is a reaction to his piece *Long Player*: a one-thousand-year composition began on 31 December 1999, currently digitally performed by and confined to a computer.

British artist Katie Paterson also plays the landscape, interacting with place in a contemporary technological and poetical manner. In June 2007 Paterson dropped a hydrophone into a glacier in Greenland and rigged up the necessary audio equipment; connected to a mobile phone set to auto answer. For a week, cell phones anywhere in the world could telephone the glacier and hear it melting.<sup>100</sup>

<sup>96</sup> Source: <http://www.scoreforaholeintheground.org/> (accessed 1 February 2009).

<sup>97</sup> C. H. Butler, 'Walkaround Time Dance and Drawing in the Twentieth Century', p. 178.

<sup>98</sup> D. Ackerman, *A Natural History of the Senses*, US: Vintage, 1995, p. xvii.

<sup>99</sup> *Score for a Hole in the Ground* won the PRS (Performing Rights Society) Foundation for New Music Award 2006.

<sup>100</sup> <http://www.katiepaterson.org/> (accessed 28 January 2009).



Figs 13 & 14. *Vatnajokull (the sound of)* 2007 Katie Paterson<sup>101</sup>

Paterson's on-line diary entry for 7 June 2007 read: 'The phone was jammed yesterday with calls. If you didn't get through please try again.' In *Vatnajokull (the sound of)* the dying glacier signals its melting through a technology that itself perpetuates the planet's warming condition.<sup>102</sup>

### The Polar Pilot's Point of View

Recently retired polar pilot Karl Zburg flew in the high Arctic for over thirty years, ferrying all types of expeditions and adventurers from terra firma to polar ice cap and back. As Dea Birket in her *Guardian* article titled 'To the End of The Earth' points out, 'Pilots such as Karl have never claimed to be "first" at anything ... But without these pilots' everyday heroism, none of these modern myths of exploration would be possible. They are the true heroes.'<sup>103</sup> As a member of an Arctic expedition, and also a solo journeyer, I've been fortunate to experience Karl Zburg's extraordinary piloting skills first hand. He scooped me up from the banks of the Northwest Passage and back to Resolute Bay without a second thought. In her article, Birket realises that the adventurer's dream, to reach the North Pole, is an idea based on the coordinates of 90° north, but at 90° north there is no landmass or physical pole. The North Pole is sea ice in constant motion. American writer Annie Dillard, in her *Expedition to the Pole*, reasons that polar explorers went 'partly in search of the sublime' and, aware that polar exploration teeters on the brink of human sanity and physical endurance, concludes 'They man hauled their humanity ... they man hauled their frail flesh ... they man hauled their sweet human absurdity to the poles.'<sup>104</sup>

101 Images from Katie Paterson *Vatnajokull (the sound of)*, 'Photos sent by Katie by Mobile phone at the glacier lake'. <http://www.tertium.co.uk/katie/> (accessed 25 April 2009).

102 Sound Artist Chris Watson's 'Vatnajokull', ( Weather Report CD, 2003), is recorded at the glacier – creaking, rumbling and tinkling ice, wind blowing tunes, birds trilling and piping, and breaking ice falling into water. A mesmerising 18 minutes that conjured me back to my experiences of being in the Arctic landscape.

103 D. Birkett, 'To the end of the Earth', *Guardian* online, Life and Style, 1 February 2003.

<http://www.guardian.co.uk/lifeandstyle/2003/feb/01/weekend.deabirkett> (accessed 1 February 2009).

104 A. Dillard, 'An expedition to the Pole', in *Teaching a Stone to talk*, New York, London: Harper and Row, 1983, p. 29.

Dea Birket tells us that although Karl Zburg has ‘probably touched the top of the world more than any other person, it means nothing to him’. She continues, ‘Only we, in the earth’s temperate zone, imbue this particular physical spot with spiritual meaning.’ Zburg may not be impressed with the idea of going to or being at the Pole, yet he is deeply engaged with frozen landscapes, and by wandering above that incomparable vastness.<sup>105</sup>

I spoke to Zburg just after he had retired in December 2005. He told me ‘the last time I had to leave a fuel cache it took me one and a half hours before I found something [an ice floe] half decent to land on’. Karl would test the ice floe strength by stalling his engines, crashing the plane’s skis into the floe, and pulling up to see if the ice had cracked. In this way he could estimate whether the floe would take the full weight of the aircraft. Zburg recalled a trip in the 1980s during twenty-four-hour night-time, when he’d flown an Inuit man to see his father on Cornwallis Island. To guide Karl into his landing the old father had put a toilet roll in a can of petrol and set it alight. ‘I landed on the sea ice, it was like a ice rink,’ Karl told me. ‘It was beautiful moon light and I could see the mountains, even the stars sparkled on the ice – the old man was there with a dog team and he was wearing a full caribou outfit – you’d think you were in a different time – like a 100 years ago.’

*Thoughts During the Process: – Talking to an Explorer*

*I asked R ‘When you travel though a place (make a journey from a to b), what makes you content? He replied: ‘Keeping on schedule. That sounds truly boring but its true!’ Later he told me: ‘The Everest end aim is to raise at least £3m for Marie Curie and I hope to avoid my 2005 failure to reach the top by ascending from the Nepal side instead of Tibet. The summit will not get any lower, sadly, but the route should be easier.’ From my comfortable chair, I replied, ‘Thinking the summit lower might make it so.’<sup>106</sup> As a member of an expedition trust, I proposed an event titled Expeditions: What’s the Point? – This took place in September 2006 at the Royal Geographical Society. I asked the panel: ‘Where does the self-imposed strenuous journey of the privileged few fit in today’s society of the uncelebrated heroism of the enforced refugee (Kurdish people fleeing across mountains, Chinese crossing oceans in small boats, Cuban islanders swimming to America, Zimbabweans walking to South Africa and so on -)? The panel of explorers replied that they didn’t understand the question.*

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<sup>105</sup> German painter Caspar David Friedrich painted his Wanderer above the Sea of Fog in 1818; also known as ‘Wanderer Above the Mist’, the well-known image of a lone man, his back to the viewer, has come to signify man’s quest for the sublime. David Friedrich also painted The Wreck of Hope, an ice-covered sea engulfing a disappearing ship, said to be inspired by a number of failed polar expeditions. [http://en.wikipedia.org/wiki/Wanderer\\_above\\_the\\_Sea\\_of\\_Fog](http://en.wikipedia.org/wiki/Wanderer_above_the_Sea_of_Fog) (accessed 2 February 2009).

<sup>106</sup> On R’s third attempt he reached the summit of Everest (morning of 21 May 2009) – at the age of 65, R is the oldest man to climb this mountain to date. Afterwards he told me, ‘I am definitely getting a bit old for these capers.’



Fig 15. Twin Otter Expedition aeroplane.<sup>107</sup> Fig 16. Easter 1982 at the North Pole.<sup>108</sup>

Bachelard, in his text *The Poetics of Space*, underlines the psychological value of memory and place. Remembering that Thoreau tells us 'he had the map of his fields engraved in his soul', Bachelard maintains 'each one of us (then) should speak of his roads', and underlining the psychological value of memory and place he suggests that 'each one of us should make a surveyor's map of his lost fields and meadows'. In this calling for a greater personal engagement with place Bachelard, perceiving landscape through dream and memory, recognises the value of being aware of the landscapes we have inhabited. He maintains that through perceptive appreciation of the places we have left behind, we could achieve a healthy balance of reality, imagination and memory. Scientist Rupert Sheldrake also recognises the significance of our relationship with the environment. Sheldrake understands that our awareness of place transforms us into interactive components of that place: 'Through our perceptions, the environment is brought within us, but we also extend outwards into the environment.'<sup>109</sup>

When Max Oelschlaeger tells us, in his text *The Idea of Wilderness*,<sup>110</sup> 'I can do no better than repeat Thoreau's admonition "In wilderness lies the preservation of the world", he is perpetuating our idea of salvation through wilderness.<sup>111</sup> While Oelschlaeger supports the concept of what wilderness might promise, American writer Annie Proulx, in *How the West was Spun*,<sup>112</sup> a review of the 'American West' exhibition,<sup>113</sup> warns against history's tendency to romanticise wild places and their inhabitants. Proulx claims: 'The heroic myth of the American west is much more powerful than its historical

107 Image source: <http://www.transglobe-expedition.org> (accessed 1 February 2009).

108 R. and V. Fiennes, *Bothie the Polar Dog*, London: Hodder and Stoughton, 1984, p. 136. The Transglobe expedition at the North Pole Easter 1982. Photographed from left to right: David Mason, Charlie Burton, Bothie the dog, Ran Fiennes, Karl Zburg and Simon Grimes with the expedition twin otter aeroplane.

109 R. Sheldrake, 'The sense of being stared at', in *Seven Experiments that could Change the World*, Park Street Press, Rochester, Vermont, 2002, pp. 106–107.

110 M. Oelschlaeger, *The idea of Wilderness: from Pre History to the Age of Ecology*, New Haven, London: Yale University Press, 1991, p. 2.

111 American writer Annie Proulx, in her text 'How the West was Spun', reviewing the 'American West' exhibition at Compton Verney 2005, disclosed her idea that the cowboy is invented: 'People believe in and identify themselves with these myths.' Proulx would have us believe that the cowboy was conjured to romanticise the American wild west – and her text touches on a tendency to rewrite history into the stuff of legends.

112 A. Proulx 'How the West was Spun' in *Guardian* online, 25 June 2005. <http://www.guardian.co.uk/books/2005/jun/25/featuresreviews.guardianreview24> (accessed 28 March 2009).

113 *The American West*, curated by Jimmie Durham and Richard William Hill, Compton Verney, 25 June–29 August 2005. <http://www.comptonverney.org.uk/?page=exhibitions/americanWest.html> (accessed 28 March 2009).

past.’ I would argue that in Proulx’s tragic romance *Brokeback Mountain*<sup>114</sup> she perpetuates the same heroic myth, albeit in a contemporary homoerotic reading. American actor and writer Sam Shepard examines the cowboy figure from a different contemporary perspective. Shepard’s play *Kicking a Dead Horse*<sup>115</sup> finds an art dealer alone in the desert with his dead horse. Forced into self-reflection and exasperated by his plight, Shepard’s hero speaks his thoughts aloud: ‘I don’t know why I’m having so much trouble taming the wild.’ Trapped in this paradox, wanting to tame, and at the same time desiring the wild, Shepard’s hero fantasises domination while also facing the dilemma of his precarious survival.

From Caspar David Friedrich’s *Wanderer above the Sea of Mist*<sup>116</sup> to Robyn Davidson’s solo journey across Australia *Tracks*,<sup>117</sup> I would argue that the notion of the survival of a lone figure within wilderness inspires fascination at the possibility of venturing beyond the mundane. Various works in mainstream culture, such as film director John Ford’s Westerns (in which he used location shooting, picturing his cowboy in long shot vast open landscapes),<sup>118</sup> and songs such as The Dixie Chicks’ ‘Cowboy Take Me Away’<sup>119</sup> (where a cowboy rescues the singer from her city life), continue to perpetuate the romance of the lone cowboy. Artists Graeme Miller and Rodney Graham have both assumed the guise of the lonesome cowboy. Miller, in his South London Country song ‘Lonesome Way’<sup>120</sup> (see Chapter 4, page 135–137), and Graham in his *How I Became a Ramblin Man*, in which he rides horseback through an American landscape. The costume of Stetson and spurs is so deeply layered in ideas of loneliness, survival and wildness that to wear them is to conjure all those fictions and histories.<sup>121</sup>

But as cowboy poet, Baxter Black clearly points out there is a distinction between the imagined or performed cowboy, and the cowboys who ranch cattle for a living. Baxter notes that working cowboys don’t have the rope trick and riding bronco experience of the rodeo performers. The working cowboy’s life is less exciting, and he reminds us that working as a cowboy is an ordinary livelihood: ‘the ranch cowboys just [ranch cattle] for a living’.<sup>122</sup>

114 A. Proulx, ‘Brokeback Mountain’, in *Close Range Wyoming Stories*, London: Fourth Estate, 1999.

115 <http://www.sam-shepard.com/deadhorse.html> (accessed 21 April 2009).

116 Caspar David Friedrich, *Wanderer above the Sea of Fog* 1818, is in the Kunsthalle Museum Hamburg.

117 R. Davidson, *Tracks*, London: Jonathan Cape, 1980.

118 [http://en.wikipedia.org/wiki/John\\_Ford](http://en.wikipedia.org/wiki/John_Ford).

119 <http://www.country-tabs.net/tab/name/songs3/ctmaway.htm> (accessed 21 April 2009).

120 [http://www.rescen.net/Graeme\\_Miller/g\\_miller\\_p.html](http://www.rescen.net/Graeme_Miller/g_miller_p.html) (accessed 26 April 2009).

121 Some argue that the cowboy originates from the drovers of the early Middle Ages. [http://en.wikipedia.org/wiki/Drovers'\\_road](http://en.wikipedia.org/wiki/Drovers'_road) (accessed 8 May 2009).

122 Donald Gilbert Y. Chavez, in *Cowboys – Vaqueros: Origins of the First American Cowboys*, cites cowboy poet Baxter Black’s distinction between the rodeo cowboy and the working cowboy. <http://www.unm.edu/~gabbriel/> (accessed 28 April 2009).



Fig 17. 'Tramp'. *Memory Landscape*. Detail. 2007. M. Foá.

'Cowboy Take me Away' (verses 1&2 of 5)

I said I wanna touch the earth  
I wanna break it in my hands  
I wanna grow something wild and unruly

I wanna sleep on the hard ground  
In the comfort of your arms  
On a pillow of bluebonnets  
In a blanket made of stars

Oh it sounds good to me I said

Cowboy take me away  
Fly this girl as high as you can  
Into the wild blue  
Set me free oh I pray  
Closer to heaven above and  
Closer to you closer to you.

Songwriters: Marcus Hummon, Martie Seidel

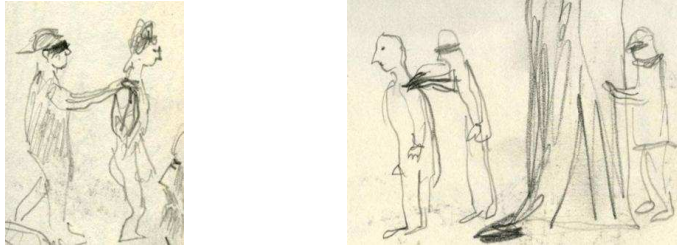
From 'The Dixie Chicks' album *Fly* (1999)

The performance collaborative *Curious* (artists Leslie Hill and Helen Paris) have also performed the cowboy role. *Curious* address 'the geography of loneliness and the myth of return'<sup>123</sup> in their work *Be-longing*. In his Radio 4 programme *Not what it used to be – England and Nostalgia*,<sup>124</sup> the English poet and archivist Séan Street investigates how place is reconstructed through perceived loss and longing. In conversation with writer Richard

<sup>123</sup> <http://www.artsadmin.co.uk/projects/project.php?id=137> (accessed 28 April 2009).

<sup>124</sup> S. Street, 'Not What It Used To Be – Nostalgia and the English', with Julian May, *The Archive Hour*, BBC Radio 4, March 2006.

<http://www.seanstreet.com/radio.php> (accessed 28 March 2009).



Figs 18 &19. *Natural Pathways* Tracking exercises 2006 M. Foà

Mabey, Street explains that the term ‘nostalgia’ was coined by the Swiss Doctor Johannes Hofer in the seventeenth century and originally meant ‘homesickness’.<sup>125</sup> Street and Mabey wonder how this term, originally signifying a longing ‘for one’s native place’, had become appropriated to mean ‘a longing for a time past’. They conclude the former to be a rectifiable condition whereas the latter they regard as being ‘nebulous’ and ‘impossible to satisfy’. Perhaps the unobtainable nature of ‘what has past’ is itself the potency that perpetuates a sense of loss, longing and desire.

### **The Soldier’s point of view**

When I signed up for the *Natural Pathways*<sup>126</sup> course, I wanted to learn how trackers find and follow the signs that they see in the outside space. I wasn’t expecting soldiers. By a campfire, the leader talked strategies: ‘when you’re tracking an animal or person you have to become that animal or person, you have to become the quarry – they’ll know you’re tracking them. We’ll tell you how to hide that: brushing the trail away still leaves a sign.’ This direction to hide any evidence of presence was an echo of Jacques Derrida’s study of Emmanuel Levinas’s text. Derrida examines Levinas’s concepts concerning how the unintentional traces that are left behind by those that have gone are treasured evidence for others still remaining: ‘he will not have been present but he will have left a gift by not disappearing without leaving a trace’.<sup>127</sup> We spent the weekend leaving and looking at footprints, night-walking blindfolded among trees, and in teams on the last day we tracked men through the fields.<sup>128</sup> Our team finds a stick marking the LDS (Last Definite Sign). We are tracking in a formation of four – the front Scout, the back

<sup>125</sup> ‘Johannes Hofer, in 1688 coined the term ‘nostalgia’, from the Greek nostos—return home, and algia—longing.’ Timothy Bewes, ‘An anatomy of Nostalgia’, in *New Left Review* 14, March–April 2002. <http://www.newleftreview.org/?view=2386> (accessed 28 March 2009).

<sup>126</sup> Available from <http://www.natural-pathways.co.uk/about.htm> (accessed 25 May 2006).

<sup>127</sup> J. Derrida, ‘At this very moment in this work here I am’ in *Re-Reading Levinas*, trans R. Berezdivin, eds, R. Bernasconi and S. Critchley Bloomington: Indiana University Press, 1991, p. 37.

<sup>128</sup> Vito. Acconci, *Following Piece*, 1969: to select a person who were by chance walking by and to follow the person until he or she disappeared into a private place where Acconci could not enter. See Chapter 2 page 52 Fig.1 and footnote 2.





Fig 20. *The North Gate of Baghdad*. Photo: Simon Norfolk. 19–27 April 2003.<sup>129</sup>

Director, and a person Flanking left and right side. The Scout calls, ‘It’s over here’ – the tracks are dry like before (the dew has been wiped off by a recent disturbance). ‘So what are they doing?’ the leader asks. ‘Trying to deceive,’ the Scout says. ‘Good, let’s stay with that – we are potentially in danger of losing the track – flankers, you’ve got to be sharp because there could be an ambush – so be alert.’ ‘I’ve got a longer track and a bigger depression, we’ve got a pressure release, its two-footed, it’s a leap, it’s more depressed at the front – there’s some transfer from here to here but he hasn’t stepped in the mole hill.’ We rotate places – I’m tracking through the field – watching how this person walked, from a soldier’s point of view. This is where he sprang from foot to foot – this is where he turned to the right, this is a print of his knee and his hands in the grass – I can see he was doing a commando crawl.

In the distance behind the leader is a line of trees. They remind me of a photograph I saw of poplars at the gateway to Baghdad, but I’m not at war and this is not Baghdad, nor Basra, nor the Khyber pass. I am not running for my life, I’m looking at footprints, instructed by a soldier’s point of view, in April, in England. This is a grassy field, there is no confrontation and over there is Canterbury Cathedral.

American artist Agnes Denes’s work titled *Wheatfield – A confrontation: Battery Park Landfill* wove a rural idyll into 1982 downtown Manhattan. Denes’s four-month confrontation echoed Gerard Winstanley’s 1649 Diggers action.<sup>130</sup> Denes transformed the two acres of landfill worth 4.5 billion dollars (where the World Trade Center would be built) into productive cropland. The harvested hay was fed to New York City Police horses. The intention was ‘to show the potential of the site and the economic disparity between land use and its value in Manhattan’.<sup>131</sup>

129 <http://www.artnet.com/galleries/Exhibitions.asp?gid=684&cid=63971> (accessed 20 July 2009). I first saw this photograph in the Guardian online 2003. This image reminds me of Hobbema’s 1689 *The Avenue at Middelharnis* (commonly known as ‘the avenue of poplars’).

130 In 1649 the Diggers, led by Winstanley, planted common land with root crops. Further details are included later in this chapter.

131 <http://www.marquette.edu/haggerty/exhibitions/denes.html> (accessed 23 March 2009).





Figs 21 & 22. *Wheatfield – A Confrontation: Battery Park Landfill* 1982 Agnes Denes<sup>132</sup>

Denes's temporary confrontation could be interpreted as a foretelling of the violent confrontation that took place on that same piece of land nineteen years later on 11 September 2001.

### **The building site manager's point of view**

For two years a large building site sixty feet from the back of the line of houses where I live, demolished, pile-drove, pummelled and shook our neighbourhood. The site machinery, cranes, drills, caterpillar trucks used the road in front of our houses as a turning and loading bay. We were bombarded with the sounds and the vibrations of demolition and construction from ahead and behind. Our street became dirty and thuggishly noisy.

Things happened in the area that had not occurred before in the neighbourhood's memory.<sup>133</sup> Houses were broken into, there were muggings, and one woman was shot dead. Chaos attracts chaos. Building work affects the environment and changes the behaviour of the inhabitants in that environment.<sup>134</sup>

I struck up a correspondence with the building site manager, explaining that his site was relevant for my research as it evidenced interaction between environment and people. Frequently, extremely aggravated by the constant onslaught of noise, vibration and dirt, my comments tended towards a passive aggressive tone.

<sup>132</sup> Agnes Denes *Wheatfield—A Confrontation: Battery Park Landfill*, 1982. Downtown Manhattan, cibachrome, 16 × 20 in., photograph by John McGrail, 1982.

<http://www.marquette.edu/haggerty/exhibitions/denes.html> (accessed 8th May 2011)

<sup>133</sup> 'Belfast Healthy Cities: Community Health Impact Assessment Process' written by: Erica Ison University of Oxford, raised concerns about the impact on local inhabitant's health from increased volume of traffic; increased air pollution from heavy goods vehicles making deliveries; noise pollution; vibration; disruption to residents' access to parking; and increases in crime and antisocial behaviour. [http://www.belfasthealthycities.com/admin/editor/assets/ballybeen\\_report\\_and\\_screening\\_tool\\_combined.pdf](http://www.belfasthealthycities.com/admin/editor/assets/ballybeen_report_and_screening_tool_combined.pdf) (accessed 2 February 2009).

<sup>134</sup> 'Every act of communication changes every participant in the process while also changing the conditions in which the communication takes place'. *Surviving Future Shock* by Ken Freed. <http://www.media-visions.com/esy-future.html> (accessed 2 February 2009).



Fig 23. *Drawing the Retreat*. 2007. M. Foá.

I asked, 'In relation to the arrival of your company in our neighbourhood, how long do you think it takes for the new kid on the block to feel he has a right to stake a claim?' 'I think we've successfully laid claim to our place, it doesn't take long to settle into a new area, it's a job. We go away of an evening back to our own turf.' Bruce Chatwin, in his book *The Songlines*,<sup>135</sup> recalls a conversation with 'Konrad Lorenz (the father of Ethology)'. Lorenz explained to Chatwin that 'Territory ... Is not necessarily the place you feed in. It's the place in which you stay ... where you know by heart every refuge ... where you are invincible to the pursuer.' There is no wonder our neighbourhood so loathed the building site; it destroyed the place we knew by heart, and conquered us in the process. The site manager told me, 'Our environment changes every day – as the scaffold goes up, as concrete is poured, as tarmac is laid, etc. So maybe on site it is a case of the status quo being in a constantish state of upheaval.' As I have already mentioned earlier in this thesis (Chapter 2, page 80, and Chapter 3, page 84), geographer Doreen Massey warns against the desire for fixity and tells us 'even the mountains move at the rate our fingernails grow'.<sup>136</sup> Artist Tania Kovats reveals that she sees 'landscape as a series of incidents coming into being'.<sup>137</sup> But our neighbourhood building site was not a gradual shift to our surroundings; despite the blue wall around the area, the constant state of upheaval leaked out like a deranged brute, sonically, physically, psychologically and emotionally, battling all of us local inhabitants into submission.

<sup>135</sup> B. Chatwin, *The Songlines*.

<sup>136</sup> D. Massey, *For Space*, London: Sage Publications 2005. Massey presented at the symposium *Lost in Space: Topographies, Geographies, Ecologies* (investigating the relationships between art, place and time) 24/02/06 organised by Stour Valley Arts venue Canterbury Cathedral. The idea of fixity and nostalgia was also addressed at the symposium 'Hide 2' 28/10/06 at The field station Gunpowder park. London and on Sean Street's BBC Radio4 Archive hour 'Not what it used to be England and Nostalgia' 18/02/06

<sup>137</sup> <http://www.land2.uwe.ac.uk/kovats.htm> (accessed 15 May 2009).



Fig 24. *Thin Green Line*. 2004. Francis Alÿs.<sup>138</sup> Fig 25. *Drawing the Retreat*. 2007. M. Foá.<sup>139</sup>

In an action to recall the site's calmer existence, remembering lines made by artists Richard Long<sup>140</sup> and Francis Alÿs,<sup>141</sup> and also echoing my *Line Down Manhattan*,<sup>142</sup>

I made a work titled *Drawing the Retreat*. The Retreat, a path included in the oldest maps of the area, once ran from Deptford Creek Road through orchards to a nunnery. In the 1800s a packing factory was constructed on the site, partly used as storage by the Tate Gallery. In 2007 the buildings were demolished to make way for 170 units, dwellings and offices (built to last fifty years), thereby cramming into the area around 170 more inhabitants and their vehicles.

### The performance artist's point of view

In a playfully subversive interaction between place and people, the Performance Collective Wrights and Sites launched their *A misguide to anywhere*<sup>143</sup> at London's ICA (8 April 2006). Each one of the collective led a walk around the immediate area. I attended Phil Smith's walk titled *Masses: a Walk not a Drift*. Participants were invited to introduce their personal associations to a space. Smith called this layering of meaning and interpretation of place *Mythogeography*. Smith also explained, 'If you sit in a space that's non used you transform it – you bring it back to life.' Smith pointed out an arrow with a line on top carved into the stone at pavement level, and told us that it is a Brad arrow, the heraldic device on the coat of arms of the Sydney family.<sup>144</sup>

<sup>138</sup> Image source, from 'Certain of Nothing' by Francis McKee in MAP You are here: journeys in contemporary art Spring 2005. Issue 1, Spring 2005.

<sup>139</sup> Drawing the Retreat photo A. Hall, September 2007.

<sup>140</sup> Richard Long, *Line Made by Walking*, 1967; see illustration on page 88.

<sup>141</sup> Francis Alÿs, *The green line Jerusalem* May 2004 'Alÿs explores the boundaries between poetry politics and art' Francis McKee 'Certain of Nothing', MAP

<sup>142</sup> M. Foá, *Line down Manhattan*, 31 December 2003; see illustrations in Chapter 1. Also pages 33–39 in *Drawing Between the Lines of Now Contemporary Art, UK and US*: I.B. Tauris, 2007.

<sup>143</sup> Available from <http://www.mis-guide.com/ws.html> (accessed 25 May 2006).

<sup>144</sup> During Phil Smith's *Masses* walk he also explained that 'Philip Sydney was a poet and the living embodiment of Chivalry'.

The sign is commonly known as a *benchmark*, and indicates sea level. Smith told us that some people believe the sign is a Celtic symbol for birth, and that it is the sound that God made when he brought the universe into being. Ultimately, the arrow marks a building or place as being the property of the state.

### **The owner's point of view**

Rousseau, in his *Discourse on the origins of inequality*,<sup>145</sup> tells us that the first man who enclosed a piece of ground and said 'this is mine', and found people were 'simple enough' to believe him, was the founder of civil society. Rousseau wished that the stakes had been pulled up and that the other folk had shouted 'beware of listening to this impostor ... the fruits of the earth belong to us all and the earth belongs to nobody'.<sup>146</sup> In his BBC Radio 4 programme *As Safe as Houses*, comedian Marcus Brigstocke examined the history of the ownership of the British Isles. Brigstocke related the events of 1649 when Gerard Winstanley and his True Levellers (believers in equality before the law and religious toleration) made 'A Declaration to the Powers of England, and to all the Powers of the World, Shewing the Cause why the Common People of England have begun, and gives Consent to Digge up, Manure, and Sowe Corn upon George-Hill in Surrey'.<sup>147</sup> The Diggers, intending to pull down all the enclosures and enable the local population to work and harvest the land, ploughed and then planted crops on the common land themselves. In October 2005 Christo and Jean Claude presented their work at Tate Modern. In conversation with Tate events manager Stuart Colewell, Christo and Jean Claude discussed the complicated negotiations with authorities and landowners required to realise their large environmental works. Claude explained that 'the process is part of the work but it is not the aim – the outside is a highly regulated space designed by many people – we borrow that space and gently subvert it for a short time, the real project carries this enormous reality with the space'.

In March 2007 I attended artist Vitto Acconci's presentation at Central Saint Martins College of Art and asked Acconci if he interacted with place, and if he revisited places in which he had worked. Acconci replied that he had 'a passing involvement with place ... a hard time with the notion of home ... and a horror of nostalgia'.

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145 J. Jacques Rousseau A DISCOURSE ON A SUBJECT PROPOSED BY THE ACADEMY OF DIJON: WHAT IS THE ORIGIN OF INEQUALITY AMONG MEN, AND IS IT AUTHORISED BY NATURAL LAW? 1754, The second part. trans G. D. H. Cole, public domain <http://www.constitution.org/jjr/ineq.htm> (accessed 2 February 2009).

146 J. Jacques Rousseau WHAT IS THE ORIGIN OF INEQUALITY AMONG MEN 1754, The second part.

147 The True Levellers Standard AD V A N C E D : O R, The State of Community opened, and Presented to the Sons of Men. Beginning to Plant and Manure the Waste land upon George-Hill, in the Parish of Walton, in the County of Surrey. L O N D O N, Printed in the Year, M D C X L I X. <http://darkwing.uoregon.edu/~rbear/digger.html> (accessed 2 February 2009).



Fig 26. *Approach to Muni Muni*. 2007. Shaun Gladwell. <sup>148</sup>

Acconci offered that if there had been a prime influence on his work it was probably music. Later, by email, he added: 'When we start to design a space, yes, we have a conversation with the site, and an argument with the site.'

A contemporary issue of land ownership was highlighted in a recent exhibition titled *Figuring Landscapes* at Tate Modern February 2009. Devised by Catherine Elwes and Steven Ball, *Figuring Landscapes* brought together British and Australian film and in so doing ventured into those countries' shared histories. Europeans settled the Australian landscape with the same ignorance of place as the polar explorers who perished by their sledges laden with dinner services. Arrogant to 'otherness', the whites forged a terrible history, and thereby fashioned a traumatised landscape. We are all shaped by the spaces in which we grow. Australia is wide-open and dry; by contrast, Britain is small and wet. The phenomenological experience that Merleau-Ponty would have us believe makes us actually part of the landscape was romanced by Casper David Friedrich's sublime wanderings, and echoed in Thoreau's early psychogeographical saunterings. Historically, the European man in the landscape signifies a yearning, a quest and a freedom to venture out (not the European woman – as I have already stated in this text, her out of door persona is problematic and sexualised). But the Australian landscape is ancestral, crucial to Aboriginal identity and placement, and as panel member in the concluding discussion of *Figuring Landscapes* Australian filmmaker John Gillies told us, 'When you take a picture of something or draw something [in Australia] you own it.' This makes not only places but also, as was more pertinent to the project, images of places contested. The Countryside and Rights of Way Act in England and Wales allowing the public the right to roam ('over 936,000 hectares of open uncultivated countryside'), was passed surprisingly recently (2000), yet aside from military spaces and urban restrictions

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<sup>148</sup> Still image from film. Photography: Josh Raymond. Videography: Gotaro Uematsu. Source: *Figuring Landscapes: artists moving image from Australia and the UK*, Published by C. Elwes, ICFAR, Camberwell UAL 2008.



Fig 27. *House: in search of belonging*. 2006 ongoing. M. Foá.<sup>149</sup>

due to recent terrorist fears, picturings of English landscape (from sliced bread advertisements to Jeremy Deller's re-enactment of *The Battle of Orgreave*, 2001) are commonplace in our creative industries. As a hybrid European practitioner, I cannot imagine not having landscape to interact with: whether conjuring dreams or commenting on the political or the personal, I'm free to picture place and also to picture myself into place.

*Thoughts During the Process: The Dream of Building a House*

*In 1970s New England I knew people who built houses on land they had cleared in backwoods areas. This self-sufficient idyll haunted and inspired me – I have always wanted to build a house. This work is focused on issues of territory and belonging - my temporary construction is fragile yet eminently transportable, enabling me to conjure my dream of building and belonging into numerous places.*

In relation to belonging and place, I made an ongoing work titled *House: in search of belonging* (Appendix 196–197, attachment DVD1.4). Drawing an outline of a house in sticks, I enact Bachelard's dream house in various locations connected to my life. 'Through dreams the various dwelling places in our lives co-penetrate and retain the treasures of former days ... The house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace ...'<sup>150</sup> This temporary work only momentarily intervenes with place, yet places I have inhabited and dreamed in are still very much part of my thinking and woven into my life and my making process. I am affected by place.

<sup>149</sup> *House in search of Belonging* was inspired by Bachelard's oneiric house and Andre Cadere's (1934–78) *Barres de Bois*. See James Hyde 'Andre Cadere at Art: Concept 'Art in America November 2005 'Chris Ashley Look See Blog' (accessed 4 July 2009). Hyde describes Cadere's *Barres de Bois* as 'images of mobility'.

<sup>150</sup> G. Bachelard, *The Poetics of Space*, trans. M. Jolas, Boston: Beacon Press Books, 1969, p. 5.





Fig 28. *House*. 2007. Venice Ghetto. M. Foà (Appendix 196–197, DVD1.4).

### A stranger's viewpoint

Roland Barthes, in his chapter 'No Address' from his book *Empire of the Signs*, describes finding his way around Tokyo where (at the time of his visit in the late 1960s) the streets had no names: 'Anonymity is compensated for by a certain number of expedients (at least this is how they look to us) whose combination forms a system.'<sup>151</sup>

Interestingly, Barthes then tells us that 'you must orientate yourself' in Tokyo, 'not by book, but by walking',<sup>152</sup> and suggesting that it is a phenomenological experience of physically moving through place that can orientate a newcomer Barthes continues: 'here every discovery is intense and fragile, it can be repeated or recovered only by the trace it has left in you'.<sup>153</sup> To find a way through an unknown place a thinking being will follow a sign. An animal will follow a track; a person will follow a written direction. But if the sign is unrecognisable (in another language or hidden) then a person will also follow a track. A track is itself a navigational tool, a primary sign that guides through space, from one place to another, and if it is also well trodden then that further layering of signage indicates a safe passage.

<sup>151</sup> R. Barthes, *Empire of Signs*, trans R. Howard, New York: Hill and Wang, 1982, p. 36.

<sup>152</sup> Ibid.

<sup>153</sup> Ibid.

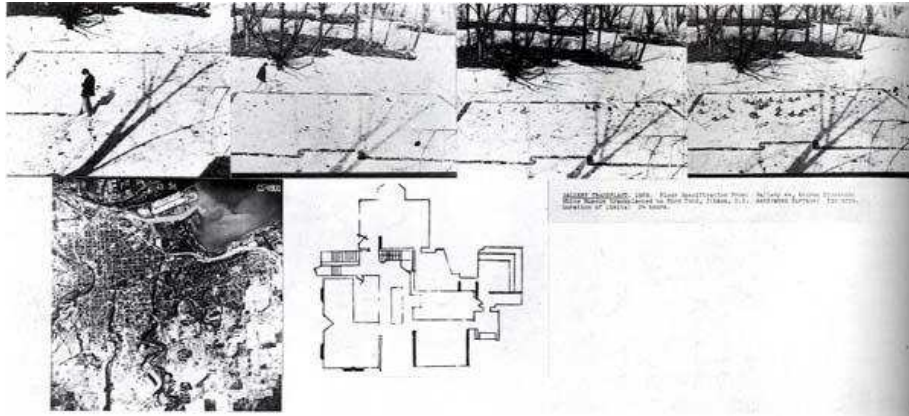


Fig 29. *Gallery Transplant*. 1969. Dennis Oppenheim. <sup>154</sup>

Bruce Chatwin, in his *Anatomy of Restlessness*, tells us that as we look into childhood memory it is the paths that we remember more than the people. Chatwin goes on to say that '[c]hildren need paths to explore, to take bearings on the earth on which they live, as a navigator takes bearings on familiar landmarks'.<sup>155</sup> Even Thoreau, alone in the woods, chose to follow the railway line through the wilderness, walking along the rails that lead a clear way through, until 'the bell rings and I must get off the track and let the cars go by'.<sup>156</sup>

When making a work titled *Lost Borrowed and Found* (Appendix 188–191, DVD1.5) after Dennis Oppenheim's *Gallery Transplant* (see Fig 29), I unexpectedly facilitated the tendency to follow a beaten track. The drawings, six different life-size footprints of buildings drawn in gypsum onto grass, were made in different parks in South London. They varied in dimension from 15 metres to 3,500 metres – so that in the case of the latter no shape other than one line on the grass could be seen.

<sup>154</sup> The Andrew Dickenson White Museum Cornell University transplanted to Bird sanctuary near Ithaca, New York. (Activated surface: dirt and snow). Colour photograph and black-and-white photograph, and stamped topographic map, overall 50 x 160' (127 x 406.3 cm). Collection the artist [http://territoiresinoccupes.free.fr/art/2\\_3\\_F45\\_frame.html](http://territoiresinoccupes.free.fr/art/2_3_F45_frame.html) (accessed May 8 2011)

<sup>155</sup> B. Chatwin, *Anatomy Of Restlessness*, London: Picador, 1997, pp. 100–106.

<sup>156</sup> *The Portable Thoreau*, ed. C. Bode, US and UK: Penguin books, 1982, p. 374.





Figs 30 & 31. 'London Bridge' and 'SS Great Britain' from *Lost Borrowed and Found* 2006 M. Foá.  
(Appendix 188–191, DVD1.5)

From observing passers-by, it appeared to me that there was an unconscious response gravitating the traveller towards the tried and tested path, and during my work the drawn mark that I made on the grass appeared to become that tested path. People followed the line as though it magnetically pulled them (some literally stepping along the line) through the open place.

Thoughts During the Process: Road Markings and Following Lines

*In conversation, artist Stephen Farthing described American designer Edward Hines watching milk leaking from a lorry onto a road, and explained Hines's realisation that road users' behaviour could be controlled by legislation, backed up by drawings – drawing was then established as a fully functional component of road design. Farthing concluded that road users are controlled by marks on a road and footballers are certainly controlled by pitch design – I offered that ramblers, trekkers and mountain men follow worn paths drawn into landscape by animals and people and so are directed by the passages/signs of previous journeys.*

When artist Stephen Farthing in his text *Drawing the Future* stated that he is 'now fairly convinced'<sup>157</sup> that the road markings of America are the biggest drawing in the world, which control/direct road users, I began to see drawings and marks in the outside environment more as signs and signals, rather than decorations or embellishments.<sup>158</sup>

<sup>157</sup> S. Farthing, *Drawing the Future*, London: University of the Arts, London, 2006.

<sup>158</sup> Political Graffiti, Street gang territory markings and hobo's signs are all signals to those who can identify the script. Alex Alonso Urban graffiti on the city landscape. <http://www.streetgangs.com>.

As I have outlined earlier in this text, if an individual is in unfamiliar territory their survival instincts will have them seek a safe passage through, and if there are no directions or signs of previous passage then the traveller must journey more cautiously and slowly.<sup>159</sup> It follows that a traveller passing through an unmarked place will do so with more care and consideration of the environment than a traveller who is being directed through a place by multiple signage: the latter will be looking at the signs, not the environment.

In an email to road and signage architect Ben Hamilton-Baillie, I told him how my drawings on parks were responded to by the passers-by, and that I suspected that an influential interaction between place and practitioner might exist. (As has been stated before in this text, Merlin Coverley tells us that 'Psychogeography is the behavioural impact of place'.<sup>160</sup>) Hamilton-Baillie replied: 'I'm constantly amazed by the degree to which the outside environment influences our behaviour and thoughts, even our perceptions of time passing.' And in specific relation to how signs affect place and people in place. he added, 'I'm ever more certain that controls and signals, signs and barriers, ugly road markings and bollards discourage civility, which is the most important phenomenon for keeping us safe and connected.'<sup>161</sup>

There is a disparity between the observations of people following the lines in the park and the architect Hamilton-Baillie's experienced conclusions. On the one hand, a track signs safe passage, which humankind tends to follow; on the other hand, multiple signage in place disables individual choice and renders a traveller infantile. I therefore conclude that being unobtrusively directed through place offers the traveller a suggested route through unknown territory, in such a way as to guide and allow awareness of that place; however, being dictated through place enforces a disconnection from that place, and results in the traveller's greater ignorance and inconsideration of place.

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<sup>159</sup> Kyle James, 'German Town's traffic Plan: remove Signs, and Curbs.', NPR (National Public Radio) Weekend edition, Saturday, 19 January 2008. <http://www.npr.org/templates/story/story.php?storyId=18217318> (accessed 24 March 2009).

<sup>160</sup> M. Coverley, *Psychogeography*, London: Pocket Essentials, 2006, p. 127.

<sup>161</sup> <http://www.Hamilton-baillie.co.uk> (accessed 16 February 2011).

## Contemporary Dis location

### *Thoughts During the Process: Mentally Stalking Strangers January 2009*

*On the train trying to read, a woman talking loudly into her phone interrupted my thoughts. I couldn't block her out even when I put my fingers in my ears. She was arranging her evening in front of us all. The carriage knew who she was meeting, where they were going, what time and what they were wearing. I didn't want to know – the information was junk audio.<sup>162</sup> In our society public spaces are now full of the mundane issues of every Jo and Joanna who choose to speak them out loud, while I get swept up on waves of sonic clutter, and find that I am mentally stalking strangers.<sup>163</sup>*

On BBC Radio 4's programme *Excess Baggage*,<sup>164</sup> journalist John McCarthy<sup>165</sup> introduced Natural Navigator Tristan Gooley.<sup>166</sup> Arguing the case for humankind's reconnection to our environment, lone pilot and sailor Gooley explained that natural navigation is 'the art of finding your way using only nature'. Gooley said that he wasn't a Luddite – he has used GPS technology to navigate his solo journeys – but warned 'if all we do is stare at the GPS we are going to be losing skills and awareness and a lot of fun'.

During Professor Chris Tilley's *Social Construction of Landscape* course (University College London, 2006), Tilley told us that as a phenomenologist his response to landscape is 'trying to describe that landscape as it is experienced through the body – being there – being in place, moving between places and trying to take account of the multi-sensory experience'. Not being in and experiencing place is a contemporary condition of separation from the real. Since humankind first began to protect themselves from the elements, our western societies have endeavoured to protect the body from experiencing the environment, and in this way a distance has developed between the physical body and the outside environment. Through recent technological developments this phenomenon appears to have spread beyond physical protection into areas that affect emotional and mental distancing.

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<sup>162</sup> In spring and summer our street is run with the techno tinkles of sparring ice-cream vans. Up to four different vans battle for custom, filling our lives with sonic clutter; the loud repeated jingles become our plague of alarms. Artist Chris Yates and composer Kelvin Pawsey have created the Fleet Icecream orchestra, which debuted at Whitstable Biannual 2008. They utilise the twelve notes of the electric Pixiphone onboard ice cream vans to create 'an almost sculptural' (C.Y.) effect as the sound plays across the six synchronised vans. <http://www.guardian.co.uk/> (accessed 4 May 2009).

<sup>163</sup> 'Every act of communication changes every participant in the process while also changing the conditions in which the communication takes place.' *Surviving Future Shock* by Ken Freed. <http://www.media-visions.com/esy-future.html> (accessed 2 February 2009). Also referenced on page 105 footnote 134, in relation to how conditions of environment impact the psychological and physical health of the inhabitants of that environment.

<sup>164</sup> <http://www.bbc.co.uk/radio4/excessbaggage/> (accessed 2 February 2009).

<sup>165</sup> Journalist John McCarthy spent five years as a hostage in Beirut – the first four months in solitary confinement.

<sup>166</sup> <http://www.naturalnavigator.com/about-tristan-gooley.html> (accessed 2 February 2009).



Fig 32. *Idol Watching*. 2005. M. Foá.<sup>167</sup> (see Chapter I, page 34, Appendix I 72–I 73).

The tendency to photograph an event on a mobile phone and then to stare at that image on the phone screen, rather than at the event itself, is a common occurrence; likewise, to speak to a friend on the phone rather than to another friend sitting close by. There appears to be a contemporary preference for the virtual over the real. Virtual contains a heightened cinematic tantalisingly out of reach lure, echoing a nostalgic longing for the unobtainable past, more powerful than the accessible daily mundane. The contemporary condition of perceiving and experiencing the environment through separation has become commonplace.

### **Artist Christian Nold's viewpoint**

Artist Christian Nold has brilliantly commandeered technology away from its usual role of separating person from place, into a facilitator that evidences interaction and reawakens awareness of person to space. Nold, in a subversive yet constructive approach to GPS signalling, has developed a method of emotionally mapping place. Attending one of Nold's Bio Mapping workshops (2007), participants had their index finger attached to a band. The finger band read galvanic skin data (stress evidenced in temperature and moisture); this data fed into a GPS tracker, thereby joining data of personal response to place with mapping of place. Participants walked the surrounding streets recording their journey in a graph-type map, with peaks registering – for instance – a frightening road crossing, an argument or a sudden shock.

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<sup>167</sup> Still from documentation by Dwight Clarke. Passers-by took photographs of the walking costume and, like the girls in this image, stopped looking at the costume and instead looked at the photograph they had taken of the costume.



Fig 33. Christian Nold. 10/05 – 03/06.<sup>168</sup>

Thoughts During the Process

*During a radio interview a writer mentioned that her perception of her surroundings changed depending on her emotional condition. When she was depressed she would read the mounds of earth by the sides of the road as dead cows. When for the first time I stepped out of the bush in Papua New Guinea, down onto the beach of a coral rock island, I saw blood everywhere and thought there had been a terrible accident – my fear and ignorance distorted my point of view. I was misreading all the signs – betel nut spit is blood-red – people chew betel nut in New Guinea. This makes me wonder whether perception of the environment can ever be completely separated from the emotional and psychological state of mind of the perceiver. Just as every person is shaped by the country they are born in, so I suspect every interpretation of place is shaped by the condition of the reader.*

Nold's methodology, using GPS trackers attached to skin temperature apparatus, merges and reveals hidden data, and also exposes hidden signals that exist through places.

British artist Layla Curtis also used GPS tracking when she drew her journey from England to the Antarctic. As British Antarctic Survey resident artist 2006, Curtis 'recorded her whereabouts every few seconds, transcribing and publishing her movements as drawings on a regularly updated website'.<sup>169</sup> Curtis captured the trace of her passage via ship and plane during her three-month journey by uploading her longitudinal and latitudinal data, and then requisitioning technology to manipulate the information into drawings. In this way Curtis, like Nold, employed and revealed hidden GPS information.

<sup>168</sup> Christina Nold's Greenwich Emotional Mapm (commissioned by Independent photography) ran from October 2005 to March 2006. Source <http://www.softhook.com> (accessed 2 February 2009).

<sup>169</sup> S. O'Reilly, 'Theatre of Memory' in Layla Curtis, Co-published by Locus + Publishing Ltd. and The New Art Gallery Walsall, 2006, p. 15.



Fig 34. *Polar Wandering*. 2006. Layla Curtis.<sup>170</sup>

## Conclusion

At the beginning of this chapter I identified terms and their significations related to the outside environment: that 'place' is contained, applied as a constraint, unfixed, contested, multiple, and a single articulation of the spatial; that 'space' applies to open areas between intersections related to social relations; and that 'site' is a performed area related to an event. I also traced the development of psychogeography, and found there to be a significant lack of women documented in its history.

Through primary research I examined professional points of view, particularly relating to ownership, and conditions of environment. A street architect explained that signs in place distract attention away from the environment and provoke uncivil behaviour; a construction site manager revealed that people learn place through heightened sensory awareness, then quickly assume ownership/a sense of belonging; a polar pilot warned of receding ice and global warming; and soldiers taught me to track human movement through place.

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<sup>170</sup> Image shows Choiseul Sound, Falkland Islands 51.956°S, 58.580°W; 8 hours 34 minutes 20 seconds; 15.3 miles. GPS digital Drawing. Dimensions variable Source: Layla Curtis Co-published by Locus + Publishing Ltd and The New Art Gallery Walsall, 2006.

Examining my different works made towards evidencing an interaction between place and practitioner, I came to understand that marks on paper do not interact with environment, and that although moving from the two-dimensional surface to mark place directly closed the distance between myself and the environment, rather than interact with place those marks imposed a dictate onto site, thereby evoking the issue of signs and their influences on the passer-by. While the shape of the environment affected the marks that I drew onto various places, those marks influenced the other's reading of those places.

As I stated earlier in this chapter (pages 112–114), there appears to be an unconscious response that gravitates the traveller towards the tried and tested path. During my work *Lost Borrowed and Found*, the mark that I had drawn on the grass appeared to become the tested path. Adults passively followed the line as though it magnetically pulled them (some literally stepping along the line), leading them through open spaces (see page 113, Fig 30 and Appendix 191). However, young children appeared to respond to the drawn lines consciously, interacting with the lines on the grass and utilising them as territorial markings for various invented ball-playing games (see page 113, Fig 31). In this way my drawn lines shaped the environment for various human interactions in the place.

Finally, through taking part in artist Christian Nold's Emotional Mapping workshop I understood that our environment is netted with invisible signs. Nold's process in revealing hidden signals brought me to investigate whether I might requisition one of those signals as a material to draw with.

In the next chapter I will investigate invisible signals, in particular sound in the outside environment, and I will examine whether sound might be employed as a material to draw with, advancing my pursuit of identifying a practice that might evidence an interaction between place and practitioner during the process of making performance drawing works.

## Chapter 4 Sounding Out

‘You wish to see, listen. Hearing is a step towards vision.’  
Saint Bernard of Clairvaux (1090–1153)

In this chapter I will describe the process through which my drawing practice has evolved. I will examine invisible signals, in particular sound, and I will investigate whether sound can be employed as a material to draw with. I will undertake a number of practical sound works, and while exploring the relationship between sound and place I will investigate whether it is possible to reveal an interaction between the environment and the practitioner during the process of making performance sound drawings in the outside environment. Within this context I will also examine musician John Cage’s *49 Waltzes for the Five Boroughs*, and artist Susan Philipsz’s *The Lost Reflection*. Texts concerning sonic experience, by among others Catherine de Zegher, David Toop, B. Murray Schafer and Mladen Dolar, will be examined and a number of sound events will be discussed. Lastly, I will review a number of sound works that I have made (some solo, others collaboratively), and address the audience’s and the participant’s responses to them.

### **Towards understanding that sound is a method of drawing**

I began my practical research by making drawings on paper first from a fixed position, then in motion. As a result of this research project I bridged the separation between the environment and myself by marking the ground with impermanent materials. I saw that marks can change a place. A well-trodden path suggests previous safe passage. In this manner, demarcations such as well-trodden paths can be interpreted as ‘signs’. My drawn marks across the grass suggested signs of tested paths, and from usage they became those tested paths. Through making these works (which I termed Trafitti<sup>1</sup>) on grass and pavement, and from conversations with artist Stephen Farthing, who argues that road markings are drawings,<sup>2</sup> I began to see the outside environment as a place

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<sup>1</sup> Trafitti combines the word ‘graffiti’ (from the Italian graffito, an inscription on a surface) and the word ‘trace’ (from the Middle English track, the Old French tracier, to make one’s way, and the Latin tractus, to draw); together these words mimic ‘traffic’: a passage of people or vehicles and the conveyance of messages through communication. My practice – making temporary marks, while passing through an outside space, in response to that place – is called Trafitti.

<sup>2</sup> S. Farthing, *Drawing: the Future*, London: University of the Arts, London, 2006.



scattered in signs and signals.<sup>3</sup>

When I attended a bio-mapping workshop led by artist Christian Nold,<sup>4</sup> I saw how he employed the Global Positioning System (GPS), navigation by satellite signal, together with galvanic skin readings, to map people's emotional traces through place. I realised that Nold's methodology reveals otherwise hidden signals (GPS) and data (human stress levels). Nold's exposure of hidden signals through place led me to realise that our contemporary outside spaces are in fact threaded through in a web of invisible directional and informational signals.<sup>5</sup> These signals are the electromagnetic stream generated by mobile phones, television and radio, and are constantly flowing in an unseen lattice around us.<sup>6</sup>

Artist Susan Trangmar argued that if there are spatial and durational qualities in a work then it can be understood to be drawing.<sup>7</sup> I would propose that because various electromagnetic signals pass through a place from one space to another, these signals can be interpreted as invisible drawings which, as they run through the outside space, affect both the space and the people within that space, and are themselves also impacted on by the space they travel through. I began to wonder if I could reveal some hidden data that might evidence an interaction between the environment and the human body.

I experimented with thermal imagery,<sup>8</sup> using my body to draw heat signals through and onto the outside environment. The thermal images clearly revealed my body's affect on place through the marks I left on place. Also, as my body became similar in temperature to the surrounding environment; the camera revealed an interaction between place and body, as they (through matching temperature) merged together (see Fig 3, page 122). This interaction recalls scientist and maverick Rupert Sheldrake's ideas about humankind's interactive relationship with environment: 'Through our perceptions, the environment is brought within us, but we also extend outwards into the environment.'<sup>9</sup>

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3 Alex Alonso Urban graffiti on the city landscape. <http://www.streetgangs.com>. Graffiti, gang markings & hobo's signs are signals to those who can read them

4 Christian Nold, <http://www.biomapping.net/> and <http://www.softhook.com/> (accessed 11 February 2008).

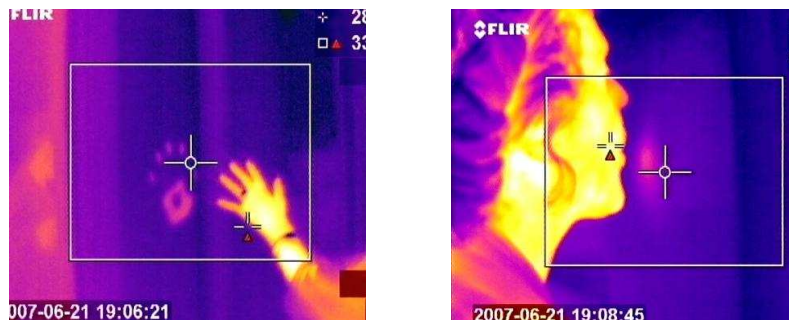
5 Scientist Mary Somerville's theories of 'electromagnetic induction of the earth' are believed to have influenced the paintings of her friend J. M. W. Turner. Mary Somerville, *On the Connection of the Sciences*, London: John Murray, 1834, pp. 352–353. Source: J. Hamilton, *Fields of Influence; Conjunctions of artists and scientists* 1815–60, London: Continuum International Publishing, 2001, p. 23–25.

6 German Physicist Heinrich Hertz discovered electromagnetic waves in 1887. E. Thompson, *The Soundscape of Modernity*, Boston: MIT Press, 2004, p. 34. [http://en.wikipedia.org/wiki/Heinrich\\_Hertz](http://en.wikipedia.org/wiki/Heinrich_Hertz) (accessed 9 May 2009).

7 Susan Trangmar's statement was made in conversation with the Central Saint Martins Here Tomorrow research group. Trangmar is director of Here Tomorrow, which meets to discuss and present practice research.

8 Richard Wallace. Of Ti Thermal Imaging Ltd, filmed me with his thermal camera. <http://www.thermalimaging.co.uk> (accessed 11 February 2008).

9 R. Sheldrake, 'The sense of being stared at', in *Seven Experiments that could Change the World*, Park Street Press, Rochester Vermont, 2002, pp. 106–107.



Figs 1 & 2. Body leaving heat on place. 2007. M. Foá.

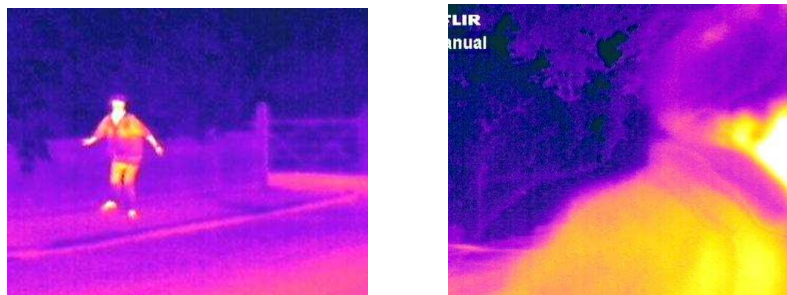


Fig 3. Body/place mimic. 2007. M. Foá. Fig 4. Heat waves sloughing off body. 2007. M. Foá.

Merleau-Ponty, in his text *Eye and Mind*, also investigates the interaction between body and place. While examining how a body sees and is seen among the world, Merleau-Ponty realises that ‘the world is made of the same stuff as the body’<sup>10</sup> and describes the conscious being as moving through the world, aware of itself being aware of itself in the world, concluding that in this state of consciousness is an intertwining between the body and the world, ‘the undividedness of the sensing and the sensed’.<sup>11</sup>

Artist Layla Curtis, in her 2008 exhibition *Traceurs: to Trace, to Draw, to Go Fast*,<sup>12</sup> exhibited black-and-white thermal photographs and film of heat marks left by climbers as they traversed buildings. Curtis’s film showed bleached white figures moving swiftly through a space, smearing the surfaces they touched with white evaporating trails. In this way Curtis showed us how we trace our way through the world. The colour thermal imagery used in my experiment revealed the body’s trace and also the interaction between place and body, as the body sloughed off heat waves into the environment (see Fig 4), and the body and environment mimicked each other’s temperature (see Fig 3).

10 M. Merleau-Ponty, ‘Eye and Mind’, in *The Primacy of Perception*, ed. J. M. Edie, Evanston IL: Northwestern University Press, 1964, p. 163.

11 Ibid.

12 Layla Curtis *Traceurs: to Trace, to Draw, to Go Fast*, exhibition at Chelsea Future Space, in association with Westminster City Council. Futurecity and the London Festival of Architecture, 04/06/08 to 21/09/08.

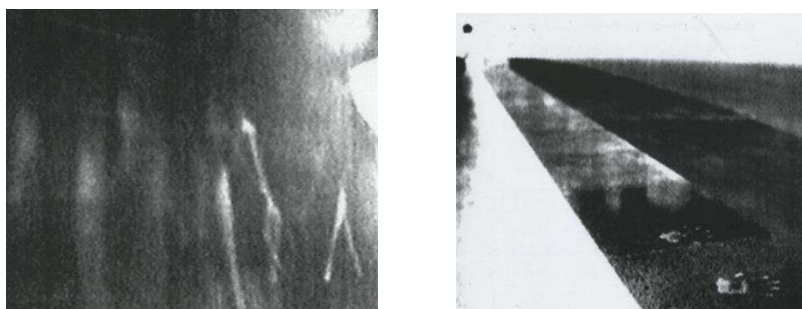


Fig 5 & 6. *Traceurs: to Trace, to Draw, to Go Fast*. 2008. Layla Curtis.

Continuing my investigation as to the possibility of revealing hidden signals/drawings, through place,<sup>13</sup> I met Dr de Silva at the advisory charity Sense about Science.<sup>14</sup> Dr de Silva explained the electromagnetic spectrum and qualified that radio<sup>15</sup> is currently the only electromagnetic signal that can be revealed with transistors as it travels through place.

*Thoughts During the Process: After a Meeting with Dr de Silva*

*The hiss on a dead TV channel is the sound of the big bang  
still coming towards us – all electromagnetic waves move at  
300,000 kilometres per second, light takes eight minutes to reach the earth from the sun – so we  
are seeing through eight-minute-old light - absolute Zero is minus 273° Celsius – anything above  
minus 273° has life, anything below minus 273° does not have life,  $E = MC^2$  partly means that  
matter can become energy and energy can become matter – high frequencies are dangerous and  
low frequencies are not – there is an electromagnetic spectrum - the highest amplitude wave  
lengths being gamma (these come from dying stars that burst into billions of pieces as they give up  
their last energy), the lowest wave length being radio, neither of which can be seen with the eye  
nor evidenced with a scanner – although it would be possible to track a radio wave by walking  
through a place holding a transistor radio and trying to tune in to a frequency ...*

This led me to understand that sound is an audible signal travelling through place, and I propose therefore that the sonic signal is an invisible yet trackable drawing, moving through place and space. Curator Anthony Huberman stated that ‘there are specific properties in approaching drawing, and why one approaches drawing, that are shared by approaching sound’.<sup>16</sup> Huberman clarified those properties as being ‘more draft like ... quicker ... something to do with the line, and to do with mark making’.<sup>17</sup>

13 Invited to submit a proposal for a science art residency at Oxford /Ruskin, I developed ideas around revealing hidden electromagnetic signals. <http://www.ruskin-sch.ox.ac.uk/Research/Laboratory/Archive/43/> (accessed 11 February 2008).

14 E. de Souza, Sense about Science charitable trust. <http://www.senseaboutscience.org.uk/index.php/site/about/6/> (accessed 11 February 2008).

15 De Souza informed me that sound is the lowest wavelength on the electromagnetic spectrum.

16 Anthony Huberman’s at the Drawing Room gallery London 2005 for the Sounds like Drawing exhibition. Source 1+1+1. Double agents, issue three 2005, ‘Sounds Like Drawing: In conversation’, exhibition curator Anthony Huberman, gallery director Mary Doyle and other contributing artists.

17 Double agents, 1+1+1 issue three 2005, Sounds Like Drawing: In conversation.

I propose that drawing with vocal sound is not drawing as mark-making. Generally no physical mark is affected by sound itself, unless it is at the micro level or such a pitch as to break glass, vibrate, cut or explode a material,<sup>18</sup> or unless it is directed at easily dispersed material, in which case the breath, rather than the sound, will create a mark. Although the sound wave oscillates through a medium – air/water/metal – the waves travel through and do not (unless at a very extreme pitch of tone or volume) disperse the medium they travel through enough to be detected by the human eye. I do agree with Huberman that there is a swiftness to sound, through the movement that transports the sound wave from its moment of becoming, away towards its disappearance. Michel Chion, in his text *Audio Vision: Sound on screen*, tells us that ‘sound, contrary to sight, presupposes movement from the outset’.<sup>19</sup> And American curator Suzanne Delehanty underlined the crucial physiological aspect of sound reception in her 1981 *Soundings* text: ‘Sound, gathered from the space around us by our skin and bones, as well as by our ears, is inextricably bound to both our perception and experience.’<sup>20</sup> Sound resonates from the body and within the body.

I suspect there are three issues that reveal the difference between vocal sound drawing and mark drawing: the audible sonic versus the visible concrete. Firstly, the mark drawing remains evident on a surface while the sound drawing disappears from audible range. Secondly, the inner physicalness active during the process of vocally sounding is the tool that creates the drawing, while a mark drawing (excepting those made with bodily fluids) generally relies on an external tool to reveal the intended trace.<sup>21</sup> Thirdly, the mark drawing is observed by the seeing eye, while the sound drawing is heard through the ear and its passage through place is perceived in the mind’s eye (see page 137 footnote 86). In this way it could be said that sound drawing can be a method of experiencing, of depicting and of mapping space (see page 131 and footnotes 54 and 55). Catherine de Zegher, considering the sound poem of Belgian poet Adon Lacroix, *Visual Words, Sounds Seen, Thoughts Felt, Feelings Thought* (1917), realises that although ‘the poem ‘favour[s] the haptic (as distinguished from optical) space’ there need be no opposition ‘between the tactile and the retinal’.<sup>22</sup>

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18 Artist Jenny Wright informed me that ultrasonic technology has recently been developed for medical procedures. The sonic scalpel utilises extremely high frequencies of sound to cut through and coagulate soft tissues during open surgical procedures. [http://findarticles.com/p/articles/mi\\_m0EIN/is\\_2004\\_June\\_10/ai\\_n6062971/](http://findarticles.com/p/articles/mi_m0EIN/is_2004_June_10/ai_n6062971/) (accessed 22 May 2009).

19 M. Chion, *Audio-Vision Sound on Screen*, ed. and trans C. Gorman, New York: Columbia University Press, 1994, p. 13.

20 S. Delehanty (1981) *Soundings*, Neuberger Museum, SUNY Purchase. <http://www.ubu.com/papers/delehanty.html> (accessed 21/10/07), para 2.

21 Bodily fluids used for drawing/mark-making. [http://en.wikipedia.org/wiki/Body\\_fluids\\_in\\_art](http://en.wikipedia.org/wiki/Body_fluids_in_art)

22 C. de Zegher, ‘Introduction’, *Inside the Visible: an Elliptical Traverse of 20th Century Art in, of, and from the Feminine*, Boston, London: MIT Press, 1996, p.19.

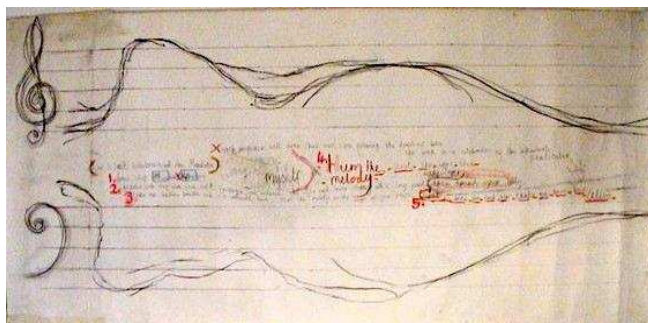


Fig 7. *Song of myself*. After Ana Mendieta and Walt Whitman. 2007. M. Foá.

Indeed, rather than a challenge between the seen and the (audibly) felt, when Elizabeth Finch tells us ‘we can know something visually by hearing it’<sup>23</sup> (see page 29), she understands that sound can inform our cognitive perception, while de Zegher, in realising ‘sound ‘favour[s] the haptic ... space’,<sup>24</sup> supports Delehanty’s confirmation that we gather sound ‘from the space around us by our skin and bones’.<sup>25</sup> In terms of differences in the reception of sound works and the reception of visual works, I suggest that while visible work may engage a lingering gaze, sonic work can only be experienced in the moment of the audible event. It might therefore be understood that sound requires hearing, memory and imagination in order to engage in an experience of ‘know[ing] something visually by hearing it’.<sup>26</sup>

Tania Kovats, in her series of drawings titled *Breath* (2001), blew through a straw to move ink across graph paper, thus ‘exhaling’ her ‘experience and thought’ from her ‘consciousness ... onto the paper’.<sup>27</sup> As Kovats writes in her introduction to *The Drawing Book*, ‘to draw means to take in’, and with her *Breath* Kovats bridges internal thought with external consciousness. Vocal sound drawing is expressed through the larynx, activated by breath from the internal place of subjectivity, concept and dream, sent out to the external place of objectivity, practice and physicality. And in this way I would argue that drawing in sound ‘is’ the three-dimensional expression and measuring of self in relation to place, and the expression and measuring of place in relation to self. As Suzanne Delehanty professes, ‘Ambient sound, or the sound that surrounds us, gives us a sense of our proper bodily location in space.’<sup>28</sup>

23 E. Finch, ‘The Drawing As Instrument’, in the Drawing Center’s Drawing Papers 20 ‘Performance Drawings: Make something in the street and give it away – Alison Knowles, Street Piece, 1962’, pp. 50–54.

24 C. de Zegher, ‘Introduction’, in *Inside The Visible an elliptical traverse of 20th century art in, of, and from the feminine*.

25 S. Delehanty (1981) *Soundings*, SUNY Purchase, <http://www.ubu.com/papers/delehanty.html> (accessed 21 October 2007) para 2.

26 E. Finch, ‘The Drawing As Instrument’ in *The Drawing Center’s Drawing Papers 20*, pp. 50–54.

27 T. Kovats, ‘Traces of Thought and Intimacy’ in *The Drawing Book*, ed. T. Kovats, London: Black Dog Publishing, 2007, p. 9 and 30.

28 S. Delehanty, *Soundings*, Neuberger Museum, SUNY Purchase, 1981, paragraph 2.

## Sound around us

David Toop, in his text *Haunted Weather*, tells us: 'I am drawn to the way in which sound can enrich our understanding of the world.'<sup>29</sup> As sound travels through place it temporarily defines that area, and is also impacted upon by the area that it travels through. Thoreau, in his text *Sounds*, understood that the echoes of the bells he heard through the woods were 'to some extent original sound ... not merely a repetition ... but partly the voice of the wood'.<sup>30</sup> The sounds Thoreau heard were coloured by the objects and materials that stood between him and the source of the sound. As the sonic wave from the bells bounced, reflected, refracted and resonated through trees, branches, leaves and undergrowth to reach the place where Thoreau was listening, the waves absorbed the character of place and became sounds woven through with the timbre of the place itself. Marcel Proust, in his text *Swann's Way*, tells us how sound describes the shape and quality of an environment: 'I could hear the whistling of trains, which now nearer and now further off, punctuating the distance like the note of a bird in a forest, showed me in perspective the deserted countryside ...'.<sup>31</sup>

### Thoughts During the Process: Transportation by Sound

Sound artist Chris Watson's website is a soundscape.<sup>32</sup> Rooks, pigeons, thrush, calling across what I perceive to be a warm countryside, are muted by a church bell, I am transported back forty years to my childhood room. Lying half awake one July, listening to a Sunday morning. Watson's sounds are a Bachelardian recreation of my (oneiric) childhood room – I can see in my mind's eye every detail of that space, and the view from the windows. I first heard Chris Watson's work in the British Library (November 2007). The Ghost Train travelled listeners on a journey from coast to coast across Mexico. Every image conjured by Watson's sounds was the individual's interpretation; we could not share the same scene, yet we all experienced the Mexican journey.

Some places contain constant sounds and are thereby wholly absorbed by a particular sonic condition. A waterfall, the seaside, a main road – these emit sounds that define place, whereas a forest or an open plain reveal place by affecting sounds through their physicality. R. Murray Schafer, in his text *Our Sonic Environment: The Soundscape, the Tuning of the World*, describes these constant sounds as 'keynote sounds', while describing foreground sounds as 'Signals'.<sup>33</sup>

<sup>29</sup> D. Toop, *Haunted Weather*, London: Serpent's Tail, 2004.

<sup>30</sup> H. D. Thoreau, *The Portable Thoreau*, ed. C. Bode, New York, London Penguin Books, 1982, p. 375.

<sup>31</sup> M. Proust, *In Search of Lost Time*, volume 1, *Swann's Way*, London: Vintage Books, 2002, pp. 1–2.

<sup>32</sup> Chris Watson was a founding member of the Sheffield-based experimental music group Cabaret Voltaire. He is a 'sound recordist with a passion interest for recording the wildlife habitat and atmospheres from around the world'. <http://www.chriswatson.net/>

<sup>33</sup> R. Murray Schafer, *Our Sonic Environment and The Soundscape the Tuning of the World*, New York: Destiny Books, 1977, p. 11.

Murray Schafer tells us: 'Keynote sounds help to outline the character of men living among them'.<sup>34</sup> I propose that Murray Schafer's 'keynote sounds' are constant companions of those who live among them; that is to say the ever-present sounds are an essential aspect of the environment woven through the lives that inhabit the area. I would also submit that humankind can become acclimatised to the sonic character of place. People get used to, and no longer notice or are bothered by, noisy roads, airports, farmyard animals. Bachelard acclimatised himself to the sounds of the city, and extolled the benefits of 'naturalising sound': 'I fall asleep lulled by the noise (the city's ocean roar), of Paris'.<sup>35</sup> Murray Schafer holds that keynote sounds 'may affect the behaviour or lifestyle of the society'.<sup>36</sup>

Regarding acclimatisation, recent studies of urban birds have found that they sing louder and at a higher pitch than their rural counterparts. I think it is possible that humankind could also show similar adjustments, between rural and urban inhabitants, of accepted sonic levels in reception and production.<sup>37</sup> Artist and self-professed shaman Marcus Coates, in his work *Dawn Chorus*, a unique reading of morning birdsong, merges together human and bird species. Over two weeks in Northumberland, Coates made multi-microphone recordings to capture individual bird songs. Slowing his recordings down 16 times, he filmed participants mimicking the birdsong, and then increased the speed of the film 16 times. The result is a visual and sonic display; the participants twitch and jerk in small, swift bird-like motions, while also sounding exactly like their feathered counterparts.<sup>38</sup>

Scientist Juan Uriagereka, in his online article *What songbirds, dancing, and knot-tying can tell us about why we speak*, points out an important physiological similarity between songbirds and humankind: 'the brain circuit that operates during birdsong is functionally equivalent to one of the subcortical brain circuits involved in human language'.<sup>39</sup> Uriagereka believes the songbird holds the key to revealing how language developed in humankind, and points out that even Noam Chomsky, whose 'Universal Grammar' holds that language is an innate faculty for humankind,<sup>40</sup> 'couldn't have predicted that the

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<sup>34</sup> Ibid., p. 9.

<sup>35</sup> R. Murray Schafer, *Our Sonic Environment and The Soundscape the Tuning of the World*, p. 28.

<sup>36</sup> Ibid.

<sup>37</sup> E. Young, 'Noise Pollution makes city song birds change their tune', *New Scientist* 03/28/2008. <http://www.greenchange.org/article.php?id=2376> (accessed 9 May 2009).

<sup>38</sup> <http://www.picture-this.org.uk/current/marcus2.htm> (accessed 12 May 2009).

<sup>39</sup> J. Uriagereka 'What songbirds, dancing, and knot-tying can tell us about why we speak: The Evolution of Language' in *Seedmagazine.com* September 25, 2007. [http://seedmagazine.com/content/article/the\\_evolution\\_of\\_language/](http://seedmagazine.com/content/article/the_evolution_of_language/)

<sup>40</sup> 'On Language and Culture', Noam Chomsky (American Linguist and philosopher), interviewed by Wiktor Osiatynski.

correct answer ... as to the full details of language in our genes ... would be an equation as surprising as Chimp + Finch = Human'.<sup>41</sup>

While 'keynote sounds' wholly infiltrate a place, temporary interventions such as sirens, people talking, music and so on intermittently define place in various guises.

R. Murray Schafer explains that these temporary sounds are 'signals ... foreground sounds listened to consciously'.<sup>42</sup> Underlining the intimacy of sound, Schafer tells us that 'hearing is a way of touching at a distance'; he then warns us that we cannot block sound in the same way that we can block vision. Artist Susan Trangmar, while discussing the pervasive influence of sound in art works, exclaimed, 'I can not blink my ears.'<sup>43 44</sup>

American musician and composer Nick Collins considered how sound impacts place in his presentation and *Hardware Hacking Workshop*, offering me important insights for my research.<sup>45</sup> Collins began his presentation by telling us 'if you haven't thought about playing the room you shouldn't be here, although', he added, 'you can over blow the room like you can over blow a tuba'.<sup>46</sup> American composer Alvin Lucier, in his work *I am Sitting in a Room*, plays the room through recordings of his voice speaking a text into a room. Repeating the process (of re-recording and playing into the room), his voice becomes consumed into the timbre of the room itself until all that can be 'heard is the natural resonance frequencies of the room articulated by speech'.<sup>47</sup>

Musician David Byrne, in his 2008 New York installation *Playing the Building*, wired up an old pump organ to the internal structure of the Battery Maritime building, and turned the whole building into an instrument. Byrne explained: 'Everyone is familiar with the fact that if you rap on a metal column, for example, you will hear a ping or a clang, but I wondered if the pipes could be turned into giant flutes, and if a machine could make some of the girders vibrate and produce tones.'<sup>48</sup>

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In Wiktor Osiatynski (ed.), *Contrasts: Soviet and American Thinkers Discuss the Future*, MacMillan, 1984, pp. 95–101. [www.chomsky.info/](http://www.chomsky.info/) (accessed 17 May 2009) Noam Chomsky talks about Universal Grammar <http://www.usingenglish.com/weblog/archives/000416.html> (accessed 17 May 2009).

41 J. Uriagereka 'What songbirds, dancing, and knot-tying can tell us about why we speak: The Evolution of Language'.

42 R. Murray Schafer, *Our Sonic Environment and The Soundscape the Tuning of the World*.

43 Trangmars's comment was made during a Here Tomorrow research meeting at UCL, Central Saint Martins, 2008.

44 At a 2008 CSM Here Tomorrow meeting I performed, walking /drawing round my research colleagues while singing : 'I think there has been a conspiracy an academic theoretical conspiracy to stop makers making, to trap makers into thinking themselves out of doing, and even though I love big white bearded Bachelard, and twinkly eyed deconstructed Derrida and champion of the other Levinas, I'm going barking without making I'm going bonkers without doing.'

45 Nick Collins's presentation and *Hardware Hacking Workshop* took place at London College of Communication (LCC) Sound Arts and Design Department, January 2009.

46 Taken from a audio recording ( which I made) of Collin's presentation at London College of Communication, 19 January 2009.

47 Alvin Lucier, *I am Sitting in a Room*, 1969. <http://www.ubu.com/sound/lucier.html> (accessed 26 May 2009).

48 Anne Pasternak, curator of *Playing the Building* talks to David Byrne. <http://www.davidbyrne.com/> (accessed 17 May 2009); <http://www.creativetime.org/programs/archive/2008/byrne/interview.html> (accessed 17 May 2009).





Fig 8. *Playing the Building*. 2008. David Byrne.

Inspired by Byrne's *Playing the Building*, I presented a short performance at a *Human Centred Medicine* symposium.<sup>49</sup> To highlight the importance of sound in a hospital environment, I walked swiftly round the lecture hall tapping each different surface and vocally resonating those materials, evidencing the interactive influence between sound and environment. In the same way that Thoreau's bells were coloured by the timbre of the woodland that filtered their sonic waves, so the sounds in our daily lives are impacted on and filtered by the materials that surround us.

As well as encouraging us to 'sound' the room, Nick Collins talked about how sound literally changes material structure. 'A Stradivarius in a cabinet', Collins told us, 'looks good, because it sounds wonderful, but if it isn't played it loses its quality – the structure of the wood changes.'<sup>50</sup> In the light of this proposition, that sound can change a solid form, I asked Collins whether he thought sound in an outdoor space could change that space. Collins answered that he would 'first have to think if an internal space such as a concert hall would be changed by not having music played in it'. After deliberation, Collins concluded that 'sound might affect minimal changes on the structure of an internal space, but that any physical effects from sound on an outdoor place would be infinitely small'.<sup>51</sup>

49 Elope, Architecture and Health, Human Centred Medicine Project spring 2009, Bern university of applied sciences Switzerland.

50 Nick Collins presentation and Hardware Hacking Workshop London College of Communication (LCC) Sound Arts and Design Department. January 2009.

51 In terms of the possibility of sonic impact in the environment, Collins spoke about the American naval submarine sonar exercises around Hawaii, which have been said to cause whales to be stranded: '[LFA sonar] has the potential to kill, deafen and/or disorient whales, dolphins and all marine life, as well as humans, in the water. It is the loudest sound ever put into the world's oceans. The US Navy was planning to deploy it in 80% of the world's oceans at a level of 240 decibels in order to detect quiet submarines.' <http://www.oceanmammalinst.com/mgpaper.html> (accessed 12 May 2009).



Fig 9. *The Lost Reflection*. 2007. Susan Philipsz.<sup>52</sup>

#### Thoughts During the Process: Listening to a Satellite

*I took an old GPS tracker (that a friend had picked up on a beach) to Nick Collins's Hardware Hacking Workshop. Collins had us take musical toys apart, to subvert the noises they made. With help from artist Milo Taylor, we broke through the weatherproof seal and into the workings of the high tech tool. Collins began prodding the terminal with live wires looking for a signal; some fuzzing and feedback, and there it was, a regular steady pulse, the sound of the data beaming into the sat nav ... I could see in my mind's eye a satellite in orbit sending down the data in a very long (around 500 miles) drawing.*

*In Robert Zemecki's 1997 film Contact (written by Carl Sagan, Professor of Astronomy, Cornell University), the heroine, astronomer Ellie Arroway, working at New Mexico's Very Large Array (VLA), twenty-seven linked radio telescopes in the Socorro desert, intercepts a signal. The message is a deep resonating pulse – more powerful than the one Nick Collins intercepted from the satellite. Nonetheless, I was able to say (as did Ms Arroway while shouting to her colleagues), 'It's not local.'*

### **Sound in relation to self and the environment**

Artist Susan Philipsz explained how she began to understand singing as 'a sculptural experience in your body space' and then realised that 'when you project a sound into a room ... it can define a space'.<sup>53</sup> *Life on Mars's* biography of Philipsz describes her work as 'ephemeral installations' in which 'lie the infinite possibilities of sound to sculpt both the physical experience of space and the intangible recollections of memories'.<sup>54</sup> Philipsz explains that her work *The Lost Reflection*<sup>55</sup> was inspired by a 'barcarole [boating song of Venetian gondolas] in *The Tales of Hoffmann*<sup>56</sup> ... it was a duet where each person seemed to call to the other across the water'.<sup>57</sup>

<sup>52</sup> Since first submitting this thesis in 2010, Susan Philipsz has been nominated for and won the 2010 Turner Prize.

<sup>53</sup> From an online *Life on Mars* video interview, for the 55th Carnegie International May 2008–January 2009. Transcribed from the online interview at <http://blog.cmoa.org/CI08/2008/02/susan-philipsz.php> (accessed 9 May 2009).

<sup>54</sup> <http://blog.cmoa.org/CI08/2008/02/susan-philipsz.php> (accessed 9 May 2009).

<sup>55</sup> A Sound installation under the Tormin Bridge (Torminbruecke) on Lake Aa, commissioned for the Munster Sculpture project 2007.

<sup>56</sup> Written by the German composer Jacques Offenbach. First performed in Paris 1881. [WWW.Wikipedia.org](http://www.wikipedia.org)

<sup>57</sup> Graham Coulter-Smith, Susan Philipsz, *The Lost Reflection*. <http://artintelligence.net/review/?p=310> (accessed 9 May 2009). Philipsz, Susan. 2007. in 'Sculpture Project Munster 07' (English version), ed. Brigitte Franzen, Kasper Koenig and Carina Plath. Cologne: Verlag der Buchhandlung Walther Konig, p. 197.

From listening to Philipsz's *The Lost Reflection* on YouTube,<sup>58</sup> it is evident that amplifiers projecting her voice are installed underneath the bridge at both ends. Philipsz sings softly, not seeking attention. Hers is a deceptively ordinary everyday voice, suggesting that anyone could sing like her. The song resonates with the bridge structure and also weaves through the ambient sounds. Philipsz's work reminds me of the human tendency to call out under bridges, which I would argue could be a useful and perhaps even instinctive means to 'sound' an environment. In the same way that sonar measures the depth of the sea floor, so calling out inside a structure can locate self in relation to the boundaries of that structure.<sup>59</sup>

Blind people sometimes use sonic clicks to locate themselves through a place (see Chapter 2, pages 70–71);<sup>60</sup> therefore it follows that a sighted person temporarily blind (by lack of light) might instinctively call out to estimate the shape/size of the place they are traversing. George Perec, in his *Species of Spaces and Other Pieces*, recalls a story concerning how sound can measure and reveal place. An escaped prisoner, lost at night 'came to the banks of a river. There was the moan of a siren. A few seconds later, the waves raised by the passing boat came and broke on the bank. From the time separating the moan of the siren, to the splashing of the waves, the escapee deduced the width of the river ... and knew where he was.'<sup>61</sup>

*Thoughts During the Process: Calling out in Papua.*

*In Papua New Guinea, out on a small mountainous island where local villagers made their gardens, I saw how people communicated with one another over distances (roughly 1/2 to 1 mile) – from one hill top to another, they called whoohooooing across the valleys, revealing their own positions, locating one another, and keeping safe through that network of sound.*

*Similar communication networks exist in rural areas of the Canary Islands,<sup>62</sup> Turkey, Mexico, Greece and Spain.<sup>63</sup>*

58 <http://www.youtube.com/watch?v=6H0req1KcsM> (accessed 10 July 2009).

59 Complete lack of sound reflection is understood to be spatially disorientating. B. Blesser and L-R. Salter, *Spaces Speak, Are You Listening? Experiencing Aural Architecture*, Boston, London, MIT Press, 2006, p. 18. '[A]n ideal anechoic chamber is completely silent and entirely "spaceless". I still remember my strange feelings of pressure, discomfort, and disorientation. An aural experience of spacelessness breaches a perceptual boundary no longer mask(ing) the sound of a listeners beating heart or flowing blood' (Barry Blesser).

60 '[V]isually impaired humans [also] employ echolocation as part of their orienting repertoire while navigating the world,' American Institute of Physics (2008, June 26). 'Sonar System for the Blind', ScienceDaily. <http://www.sciencedaily.com/releases/2008/06/080625153404.htm> (accessed 4 November 2008). J. Moorehead, 'Seeing with Sound', Guardian online, 27 January 2007.

<http://www.guardian.co.uk/lifeandstyle/2007/jan/27/familyandrelationships.family2> (accessed 31 August 2008).

61 G. Perec, *Species of Spaces and Other Pieces*, ed. and trans J. Sturrock, New York, London: Penguin Classics, 1997, p. 88.

62 <http://news.bbc.co.uk/1/hi/world/Europe/3241128.stm> (accessed 21 April 2011).

63 [http://news.bbc.co.uk/1/hi/programmes/from\\_our\\_own\\_correspondent/506284.stm](http://news.bbc.co.uk/1/hi/programmes/from_our_own_correspondent/506284.stm) (accessed 21 April 2011).

Realising the impact of sound onto place and practitioner and also how sound can reveal condition of place for practitioner, artist Alison Knowles, speaking about her *Street Performances (1959–69)*, explains that ‘the task’ for the collaborators when they went onto the street to make a piece was primarily ‘to become competent in listening to their sound underneath silence or noise’.<sup>64</sup>

Tom McDonough, in his text *City Scale and Discreet Events: Performance in Urban Space 1959–1969*, determines that Knowles’s *Street performances* expressed ‘the fundamental logic of the drawing: the production of a line that ... marked the separation of and joint between two spaces’.<sup>65</sup> Inasmuch as sound travels through place beginning at its source, and spreading out in a directional wave, the motion of sound holds that ‘fundamental logic of drawing’ through its linearity.

Concerning my understanding of what drawing is and can be in a contemporary context, see Chapter 4, page 121 (invisible signals drawing through place – spatial and durational qualities can constitute drawing), Chapter 4, page 123 (sound is an audible signal drawing through place), Chapter 4, pages 124–125 (the differences between mark drawing and vocal sound drawing), Chapter 4, page 133 (mark drawing delineates place sound drawing examines place) and Appendix 215. Page numbers for text related to drawing concepts and practice throughout the thesis are listed in Appendix 166–167.

*Thoughts During the Process: Upton Park Classical Calm*

Arriving at Upton Park station, I realised I was being wrapped in an orchestral calm – not some easy listening ‘Musak’ but Schubert, pitched to move me peacefully through the space. Neal Fisher, in his *Times* online article ‘Classical Music is a Big Hit on the London Underground’, explains: ‘The idea? If we are all stressed out, we need calming down. And if we are antisocial yobs looking to cause some bother and steal Travelcards, we need moving on.’<sup>66</sup> The powerful influence of sound on human behaviour has long been recognised. Since lullabies sang babies to sleep or men ran screaming and roaring into battle to frighten the enemy, the power of sound has been utilised to manipulate human emotion. In contemporary times music has been used as a weapon of torture. Clive Stafford Smith, legal director of the charity ‘Reprieve’, represented prisoners from Guantanamo Bay and tells us: ‘Many people detained in the War On Terror describe having music blasted at them 24 hours a day at great volume.’ It is not surprising that sound should be appropriated as a tool by the government to control passengers through a place.<sup>67</sup>

64 T. McDonough, ‘City Scale and Discreet Events: Performance in Urban Space, 1956–1969’, in the Drawing Center’s *Drawing Papers 20 ‘Performance Drawings: Make something in the street and give it away – Alison Knowles, Street Piece, 1962’*. New York: Drawing Center, 2001, pp. 22–24.

65 Ibid.

66 Neal Fisher, ‘Classical Music is a Big Hit on the London Underground’, *Times* online, 1 February 2008 [http://entertainment.timesonline.co.uk/tol/arts\\_and\\_entertainment/music/article3284419.ece](http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/music/article3284419.ece) (accessed 12 May 2009).

67 Clive Stafford-Smith ‘Torture by Music’, *New Statesman* online (6 November 2006). <http://www.newstatesman.com/200611060029> (accessed 12 May 2009).

## Evidence of the interactive relationship between sound and place

Tom McDonough defines Alison Knowles's performance scores as intentions to enact drawings into the real world 'and to be inscribed into the realm of everyday life'.<sup>68</sup> Drawing in sound is also the examination of the spatial and material qualities of place temporarily, in real time. While linear marks across an area of space trace, delineate and define that space, and thereby control that space, drawing in sound is a travelling sonic wave that leaves no trace. The sound wave draws through place, exploring place and its own source in relation to place, and is impacted on by the materials it encounters as it moves through, from one area to another.

In 2007 I participated in a residency at The Lethaby Gallery on Southampton Way, London.<sup>69</sup> The gallery is extremely sonically active, due to the angles of the walls in relation to one another and the cupola in its ceiling. The slightest noise is magnified through sound wave reflection, yet any conversation across the room is muffled.

Artist Brian Catling, in his text *Soundings a Tractate of Absence*, addresses this spatial confusion of sound when he describes the site of his *Insect* performance: 'The gray hall has deep resounding acoustics; spoken words are dismantled before they reach the ear, but other sounds are amplified and distorted into significance.'<sup>70</sup> I began to explore vocal resonance responding to The Lethaby's hypersensitive sonic space. And as a tuning fork to pitch my voice, I used my dulcimer's, constant drone.<sup>71</sup>

## Playing the Lethaby

I experimented with a number of different sound drawings, investigating how the Lethaby space interacts with sound. Not wanting to vocally impose a meaning, I improvised a nonsensical mantra, scattering vocal sounds of various pitches, shifting the range of vibration and echo. Sounding along a wall, like a bat sensing through place, I heard myself sharply reflected. Under the cupola I felt the sonic vibration begin a 'Standing Wave',<sup>72</sup> when a sound wave becomes trapped and oscillates like the string on an instrument.

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<sup>68</sup> Ibid.

<sup>69</sup> Here Tomorrow (research student) residency organised by Here Tomorrow director Susan Trangmar and research student Birgitta Hosea.

<sup>70</sup> B. Catling, *Soundings: A Tractate of Absence*, London: Matt's Gallery, London 1991, p. 25.

<sup>71</sup> An Appalachian Hourglass Dulcimer, has four strings Originally designed by European American settlers, the lower string, imitates the drone of Celtic pipes.

<sup>72</sup> Musician Tansy Spinks invited me to sing with The Shout choir, recording for the film *Babbledom*. The sounds we made collaboratively were so resonant we created standing waves within the high ceilinged wooden panelled room.

My voice and dulcimer, together with the multi-angled walls and cupola, activated the space into a resonating chamber. Through these experiments I became more confident that my voice was strong and level in terms of tuning.<sup>73</sup> However, when I left the Lethaby and listened to recordings, I was shocked at how frequently my voice was out of tune. I realised that the performer is emotionally transported during the live experience, and also is affected by the surrounding resonance and response, the reflections of the sounds they are generating. But during documentation the digital recorder has no emotional interpretation, while it captures the sonic wave. The recorder fixes the source of sound and flattens the environmental response.

The practitioner drawing marks on a surface can step back and survey the work during the process; however, the lack of visual evidence in a sound drawing means that it is sensed, as artist Stephen Farthing pointed out, from 'a hearing point' and perceived in the mind's eye. Therefore the practitioner wishing to assess the development of the work must stop, step aside from making and listen to a recording.<sup>74</sup>

In his text *The Painter of modern life and other essays*, Baudelaire, examining Wagner's *Tannhäuser*, proposes that the audience during reception of music may also be emotionally transported. Baudelaire writes: 'In music, just as in painting and even in the written word ... there is always a lacuna which is filled in by the listener's imagination.'<sup>75</sup> It was evident that during the sounding I had become emotionally wrapped into the process space; I concluded that objective assessment should be made through listening to recordings at a distance from the initial performance.<sup>76</sup>

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73 Later all six gallery research residents collaborated in a sounding exercise, exploring a broad range of vocal sounds in response to place: whispering, whimpering, laughing wailing shrieking, screaming, howling twittering, shouting, roaring, stuttering, mumbling, giggling, humming, babbling, murmuring, moaning, groaning, sighing, yawning, yelping, simpering, cackling, barking, hissing, slurping, whistling. These are the sounds that we explored in the Lethaby.

74 The headphone delay system, where the voice is fed back through headphones from a microphone a fraction of a second after the emitted sound, and the voice loop pedal system, where the emitted sound can be caught into a number of repeated loops, both use short recording techniques to replay/access sound.

75 C. Baudelaire, *The Painter of Modern Life and Other Essays*, p. 113.

76 Artist Sonya Boyce at the Centre for Drawing symposium at London College of Fashion (2009) spoke and sang her presentation. Boyce's delivery was a lesson in seamless calm delivery, no sudden dramatic musical interjection: her singing voice, being equal in tone and no more emotive than her spoken voice, wove into her presentation beautifully, without fanfare or signal.

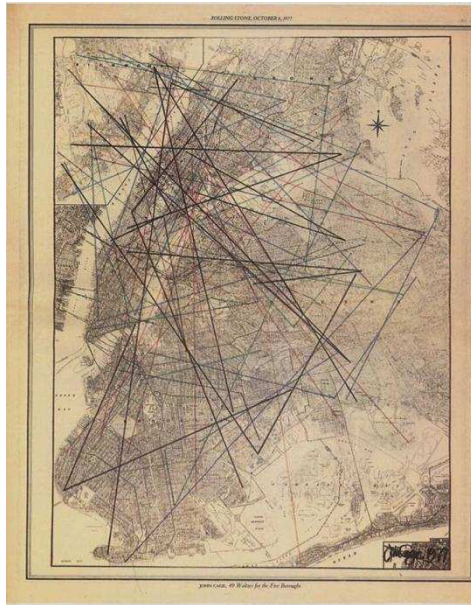


Fig 10. 49 Waltzes for the Five Boroughs. 1977. John Cage.

### Sounding outside

Graeme Miller, in his text *Countrydance*, listens to the city. Miller understands the rhythm of the street as a frame that reveals the components of our sociology: 'every moment we are composing ourselves and our world. A social culture is strings of these compositions, which are agreed to be shared.'<sup>77</sup> For Miller, these different street sounds draw his audio maps; he can track his way from one place to another by listening to the sounds of the streets.

John Cage, in his work *49 Waltzes for the Five Boroughs*, 'a tribute to the ever-changing city of New York', created a score directing his audience to listen to the streets.<sup>78</sup> Cage composed an urban sound map by superimposing forty-nine triangles onto a map of New York City, and inviting listeners to go to the different places on the map where an apex of a triangle had been drawn. In this way Cage directed his audience to listen or record the sounds at those places in New York City. Cage's drawing became a geographical score in real time and place, ever-changing, unfixed, unpredictable and encompassing the character of the city.

<sup>77</sup> G. Miller, 'Countrydance', in *Architecturally Speaking: Practices of Art, Architecture and the Everyday*, ed. A. Read, London: Routledge, 2000, p. 116.

<sup>78</sup> <http://www.johncage.info/workscage/49waltzes.html> (accessed 23 May 2009).

Thoughts During the Process: Live versus Recorded Sound

Live sound is all around and comes and goes - is a physical experience - changes as you change your physical position to the direction of sound - is interrupted and overlaid with sudden unexpected passing sounds, and always imperceptibly laced with the sounds that are present in our own private body - those sounds that are barely heard even by ourselves, unless we are unfortunate enough to be plagued with tinnitus. The murmuring tide of our own blood and breath and guts, that accompany us always, are sometimes audible in those places where ambient sounds are soft and still. Recorded sounds are sounds singled out – unnaturally framed and plucked clean from any other presence. Fixed to one source and disconnected from the interactions of the environment. Don Idhe, in his *A Phenomenology of Voice*, tells us that sound is multispatial, 'directional' and 'atmospheric'.<sup>79</sup> A recording highlights the mistakes while a live experience is more generous by overlaying multiples of sounds that ebb and flow and soften the experience.

David Toop cites Steven Connor's text *Dumbstruck* as 'illuminating ... the way in which the voice articulates the body and its orientation in space'.<sup>80</sup> I began to experiment with sound in the outside space. Wearing a small microphone clipped to my shirt, I sang quietly to myself (so as not to attract attention), recording my scatting to place as I travelled back and forth to the gallery. As Connor tells us, 'there is no other feature [than my voice] whose nature it is thus to move from me to the world, and to move me into the world'.<sup>81</sup> I explored how to sing to the outside space,<sup>82</sup> experimenting singing to place while passing through place.<sup>83</sup> I control my voice to suit an environment, yet ultimately my voice is shaped through myself, and in that way my voice reveals my body and myself. Don Idhe, in his text *Listening and Voice*, describes this phenomenon of the individual sound as 'the who of voice'.<sup>84</sup>

In a show called *Wandering Rocks*,<sup>85</sup> Graeme Miller exhibited his work titled *Lonesome Way*.<sup>86</sup> With hand-held camera, Miller filmed a street in Streatham called Lonesome Way while singing improvised responses to what he and the camera saw.<sup>87</sup>

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79 D. Idhe, *Listening and Voice, Phenomenologies of Sound*, Albany: State University of New York Press, 2007, pp. 187–188.

80 D. Toop, *Haunted Weather*, London: Serpent's Tail, 2004, p. 29.

81 S. Connor, *Dumbstruck: A Cultural History of Ventriloquism*, New York: Oxford University Press, 2000.

82 <http://www.nanou.com.au/songlines/> (accessed 16 May 2009). B. Chatwin, *The Songlines*, UK: Jonathan Cape, 1987.

83 Ley lines, as well as being traces visible and trackable through place, are invisible magnetic fields, and so are electromagnetic signals. S. Daniels, 'Lines of Sight: Alfred Watkins, Photography and Topography in Early Twentieth-Century Britain', 2006, in *Tate Papers*, available from <http://www.tate.org.uk/research/tateresearch/> (accessed 5 February 2008). A. Watkins, *The Old Straight Track*, UK: Abacus, 1974.

84 D. Idhe, *Listening and Voice: Phenomenologies of Sound*, p. 195.

85 *Wandering Rocks* group exhibition at Gimpel Fils, London, January 2006. Curated by artist David Waterworth. [http://www.gimpelfils.com/exhib\\_popup.php?exhib\\_id=59](http://www.gimpelfils.com/exhib_popup.php?exhib_id=59) (accessed 10 February 2008).

86 G. Miller, *Lonesome Way*, 2003. <http://www.artsadmin.co.uk/projects/project.php?id=83> (accessed 10 February 2008).

87 I made *As the Crow Flies* for a V&A (Fine Art in the Digital Environment) conference in 2007, and wore a cowboy hat as a homage to Graeme Miller's work *Lonesome Way*, in which only Miller's cowboy boots and a shadow of his cowboy hat can be seen.



Miller's mesmerising process showed me how direct and clear sounding through place in response to that place can be. I propose that in this work Miller draws sonic lines of response (followed by the camera's eye) from himself to different sites through the street. Inspired by Miller's engaging work, I drew a sonic wave through a number of journeys from the Lethaby Gallery to my home. Vocalising, sounding, echoing and resonating in a soft mantra, I responded to signs that I read, people I saw and situations I encountered. My drawing wove into a long sonic wave flowing to a repeated rhythm. These were the first experiments that I made, exploring how to move through place while also drawing with sound to place. Although I was passing through place and not singing out to attract attention, I was nonetheless in the public domain.

I was mindful of passers-by therefore; my actions were conditioned into performances through the potential attention of the 'other'. I call this process of drawing with sound in response to place while passing through place *Driftsinging*. *Driftsinging* borrows from the Situationist *Drift*,<sup>88</sup> and Baudelaire's flâneur.<sup>89</sup> *Driftsinging* also relates to the process of 'Sounding',<sup>90</sup> the sonic measuring of distance and depth that locates position in place, and 'Echo Location', the examination of place through sonic reflection and refraction, resonance and echo.<sup>91</sup> Through ultrasound technology our society has understood the process of drawing with sound for around fifty years.<sup>92</sup> Ultrasound produces an image, whereas *Driftsinging* draws 'on the ear',<sup>93</sup> is experienced through the body and revealed in the mind's eye. *Driftsinging* also references the concept of Aboriginal Songlines, the Australian indigenous people's singing ancestral place into being; however, it is important to qualify that *Driftsinging* claims no ancestral connection or rite of ownership to place. Psychogeography '...behavioural impact of urban place,'<sup>94</sup> and Mythogeography<sup>95</sup> where personal associations and history are set in motion and

88 G. Debord, 'Theorie de la Dérive', in *International Situationists # 2*, Paris, December 1958. <http://www.bopsecrets.org> (accessed 27 March 2009) 'a rapid passage through varied ambiances ... Dérives involve playful-constructive behaviour and awareness of psychogeographical effects' (G. Debord).

89 C. Baudelaire, *The Painter of Modern Life and Other Essays*, trans J. Mayne, New York: Phaidon, 1964. Constantine Guys was Baudelaire's flâneur, who observed and responded to the flow of urban life.

90 Sonar originally was an acronym for 'sound navigation and ranging'. Usually applied to underwater navigation though also used for in air navigation, this process is also known as 'acoustic location' or 'human echolocation'. 'By interpreting the sound waves reflected by nearby objects, a person trained to navigate by echolocation' can identify their location' (Wikipedia; accessed 7 June 2009).

91 See page 126 (also footnote 30) and 129 in this chapter, concerning Thoreau hearing the timbre of the forest through the sound of the bells.

H. D. Thoreau, *The Portable Thoreau*, ed. C. Bode, New York, London Penguin Books, 1982, p. 375.

92 Artist Paul Coldwell alerted me to this fact.

93 Stephen Farthing suggested this idea that *Driftsinging* draws on the listening ear.

94 M. Coverley, *Psychogeography*, London: Pocket Essentials, 2006.

95 P. Smith, 'A Mis-guided Block'. *Masses* (facilitated by Phil Smith) <http://mis-guide.blogspot.com/> (accessed 17 May 2009). Artist and member of the Wrights and Sites performance collective Phil Smith's 'Masses' walk (marking the launch of their *A Misguide to Anywhere* book at the ICA, 8 April 2006) directed us to bring our personal associations to place. Smith told us that 'mythogeography is the idea that we look in sites that are full of heritage... [and have] lots of meanings attached to things [and introduce] a little bit of personal history and related history', which we set in motion through walking, relating and connecting those narratives.

layered into the narrative of place are also referenced through Driftsinging, because in the process and material of Driftsinging sound drawings, containing the resonance of the individual's voice and its history, move through place are impacted on by place.

In his text *A phenomenology of Voice*, Don Ihde examines sonic interaction when he writes, 'Each thing can be given a voice.'<sup>96</sup> Ihde explains that things 'sound' in duets: a stick hitting a tree will sound the stick and the tree. Sound actions objects to sound, and sound is itself actioned upon by those objects it contacts. I would also offer that sound influences the other's interpretation of place. An animal or human scream imposes a condition of place, while birdsong colours that same place into a very different ambience. Furthermore, vocalised sound passing through place will be affected by the form and material of place reflecting and resonating those sounds. In this way, an interaction between the environment and vocal sound occurs, and the practitioner is also influenced by the sonic and material responses.

*Thoughts During the Process: Looking Out across Open Space*

*Sitting in Sölyst kitchen looking out at the squall on the lake - the focal point in this landscape - perhaps it's an innate survival instinct to scan open landscape/water for evidence of a change of weather or something 'Other' approaching. Humankind seem compelled to 'Watch Out' across an open space, as though fixed in a state of anticipation. I am re-reading Willa Cather's The Song of the Lark<sup>97</sup>(the story of a girl and her music reminds me of Miles Franklin's 1901 My Brilliant Career and Jane Campion's 1993 The Piano) set in the American Midwest. It's the story of a girl born into a poor uneducated family. She is unusually intelligent, and the local doctor nurtures her talent – she can sing beautifully: her voice is a strange thing in that time and place. The story is Cather's idea (and perhaps also her experience) of what it is to be a woman artist - the sacrifices required to develop talent and the solitary dedication necessary to succeed. There is much compromise and little reward. It is a hauntingly poignant story full of bleak hot Midwest dust, feelings of misplacement, and the fragile potency of a voice.*

In 2007 I spent a month in rural Denmark as a resident at an international art foundation in a house by a lake.<sup>98</sup> There I continued to explore vocal sound drawings through the outside space. From a boat on the lake and through the lakeside forest, I drew vocalisations across water and listened to echoes from water to shore and back again. I also experimented with mimic and echo, imitating the sounds of birds and human voices, rain and wind.<sup>99</sup>

<sup>96</sup> D. Ihde, 'A Phenomenology of Voice', in *Listening and Voice*, Albany: State University of New York Press, 2007.

<sup>97</sup> W. Cather, *The Song of the Lark*, London: Virago Classics, 1982.

<sup>98</sup> Sölyst Artist in resident centre Jyderup. [http://www.sair.dk/mod\\_inc/?P=itemmodule&kind=front](http://www.sair.dk/mod_inc/?P=itemmodule&kind=front)

<sup>99</sup> At Solst I made a gypsum drawing of a life-size deck plan of a Viking ship on the grass between Sölyst house and lake. A primary school visit had the children interacting with the marks, and I saw again how drawings influence place and the behaviour of people in those places where they are made.

In Denmark I Driftsang through the forest, responding to the wind and the trees. On one occasion, while standing at the lake, I began mimicking the rhythm of the wind through the reeds. The breeze picked up and I measured my response to balance with the pace and flow of the gale. A dark cloud billowed over the water, and soon a storm was in full rage; it began to rain hard. I continued sounding when a flash of lightning followed by a tremendous crack of thunder broke overhead. I almost believed I had conjured the storm by mimicking the rhythm of the wind and water.<sup>100</sup>

Writer and performer Nicholas Johnson, in his introduction to Concrete poet and performer Bob Cobbing's *Shrieks and Hisses*, describes Cobbing's vocalisations as 'glottal diphthongs and arc sounds ur speech [which] take the reader, back to Shakespeare, to the Anglo Saxon, to the language spoken at the pyramids; the Coptic the hieroglyphic over to French to African tribal language, to Japanese Noh Theatre'.<sup>101</sup> Cobbing's roaring, rasping stuttering and wisping, guttural vocalisations satisfy the range of humankind's capacity to sound. Mladen Dolar, in his text *A Voice and Nothing More*, tells us 'the voice points towards meaning' and individually identifies us.<sup>102</sup> Dolar goes on to describe a recurring concern throughout history, that the voice beyond words 'which endow it with sense ... becomes senseless and threatening'.<sup>103</sup> In Cobbing's strange utterances, human sounds outside language, there are startling noises with scant meaning, yet as each sound emitted resonates other audible experiences, uncannily echoing earthly and supernatural familiar, there is no threat.<sup>104</sup>

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100 At the 1969 US Woodstock music festival the whole crowd joined in a mass rain chant. <http://www.youtube.com/watch?v=rz1ix-nYuec> (accessed 19 May 2009). I have not witnessed a rain chant, and was not aware until this research that Rain Dancing/chanting is still practised in contemporary Romania and Slovakia. [http://en.wikipedia.org/wiki/Rain\\_dancing](http://en.wikipedia.org/wiki/Rain_dancing) (accessed 18 May 2009).

101 'Cobbing claimed his alphabetical sequence ABC In Sound was derived from auditory hallucinations during a bout of 'flu ... its use of puns, foreign languages, palindromes and technical jargon suggests elaborate craftsmanship. The text beginning: "Tan tandinanan tandinane/Tanan tandina tandinane" suggests a chanting performance.' Robert Sheppard [guardian.co.uk](http://www.guardian.co.uk), 7 October 2002 <http://www.guardian.co.uk> (accessed 28 May 2009).

102 M. Dolar, *A Voice and Nothing More*, ed. S. Zizek Boston: MIT Press, 2006, p. 15.

103 Ibid.

104 In 2003 I watched American artist William Pope L in his presentation at Tate Modern's Live Culture: Performance and the Contemporary conference deliver not one word of tangible sense. Babbling, burbling, banging out rhythm with his hands on the podium, Pope L vocalised for around 20 minutes without speaking any known language. Pope L was in performance, and from the moment he touched down on British soil to the moment he left British soil he spoke no sense at all. Thus referencing history's interpretation of the African, Pope L's inventive practice challenges racist stereotyping with reflective humour.

Through the imitation and response to animal and natural sounds, my practice of Driftsinging also references theories about origins of speech. Scientific theories, such as Noam Chomsky's Universal Grammar,<sup>105</sup> and the mutation in FOXP2 gene,<sup>106</sup> give us an understanding of how humankind was physiologically able to develop language, yet ideas as to how, or for what, humankind first made sounds are limited to speculative theories.<sup>107</sup> Merleau-Ponty, in his text *The Body as Expression and Speech*, believes words 'literally express their emotional essence'. He tells us that he does not hold with the 'naïve onomatopoeic theory' of how spoken word began, yet he also explains that the meanings of words are stimulated through 'naming: the shape of the world as heard or phonetically formed'.<sup>108</sup>

Thoughts During the Process: Online Archives

*On Ubuweb, the online sonic archive, I couldn't find the eerie blowing of Tutankhamun's ancient long horns that I'd heard years ago on the radio, but instead listened to Inuit throat singing, Mongolian throat music and Celtic mouth music. The human larynx can produce an extraordinary range of sounds – which makes me think that most of us don't use our voices to their full capacity at all, and each language/culture is fairly fixed/limited into a particular tonal/sonic range.*

This 'naming the shape of the world as heard' is surely mimicry and response. In relation to the diverse range of languages in the world, Merleau-Ponty tells us 'there are so many ways of singing the world'.<sup>109</sup> No one can tell exactly in what way, or why, human sounds first appeared, and despite Merleau-Ponty's assessment that the onomatopoeic theories are 'naïve', it seems perfectly reasonable to speculate that such sounds, together with other unknown imitative, emotional response- and exclamation-related sounds, were the seeds of the first languages of humankind.

Wind, weather and animal sounds in the outside environment activated my instinctive mimicry and gave me an other to draw with, developing my work and progressing the methodology towards a more direct interaction with outside place.

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<sup>105</sup> 'On Language and Culture', Noam Chomsky interviewed by Wiktor Osiatynski, in Wiktor Osiatynski (ed.), *Contrasts: Soviet and American Thinkers Discuss the Future* (MacMillan, 1984), pp. 95–101. [www.chomsky.info/](http://www.chomsky.info/) (accessed 17 May 2009)

<sup>106</sup> J. Uriagereka, 'What songbirds, dancing, and knot-tying can tell us about why we speak: The Evolution of Language', *Seedmagazine.com*, 25 September 2007. [http://seedmagazine.com/content/article/the\\_evolution\\_of\\_language/](http://seedmagazine.com/content/article/the_evolution_of_language/)

<sup>107</sup> Such as the 'bow-wow' (attempts to imitate animals sounds) the 'ding-dong' (natural sound producing responses), and the 'pooh-pooh' (violent outcries or exclamations). M. Bates, *Man in Nature: Foundations of Modern Biology*, Ann Arbor: University of Michigan, 1958.

<sup>108</sup> M. Merleau-Ponty, 'The Body as Expression and Speech', in *Phenomenology of Perception*, New York, London: Routledge, 2002, p. 203.

<sup>109</sup> *Ibid.*



Fig 11. & 12. *Finding the Peck*. 2008. M. Foá Appendix 204–205, DVD2.6).

Thoughts During the Process: The Sound of the Forest –

Söllyst, Denmark, 2007

*I am sitting at an open window in a first-floor room of an old building in western Zealand, Denmark. The wind is blowing outside, rustling the leaves in the trees. We are surrounded by forest - so the rustling, shimmering, whispering, murmuring (I'm having trouble finding words that describe sounds ...) is carried from close to far away and back again. It comes from deep in the trees, like a ripple gathering pace and volume, then rushes towards me, blows whipping past in a roaring gale and away off again to repeat its cycle. Crows caw, distant vehicles pass on a road, there's a train coming. The engine's picking up pace and volume – beginning in my audio range as a soft hum, rising to a crescendo and then Doppler-shifting off and away. The wind in the trees begins to sound like water rippling back and forth – waves on an empty beach, somewhere uninhabited, cold and far north*

## **Driftsongs**

Since 2007 I have been working to develop the *Driftsinging* methodology, and have made a number of solo *Driftsongs* around South London. Using my voice as a tool and sound as the medium, *Driftsinging* is a methodology whereby I sound vocal drawings through place in response to place, and interacting with place.

In my first, a psychogeographical *Driftsong* through Peckham Rye Park titled *Finding the Peck* (see Appendix 204–205, attachment DVD2.6), I searched for evidence of the submerged river Peck. Using my camera as witness to identify certain landmark signs that suggest the course of a river, I sang across the park following the likely flow of the underground stream. In *Finding the Peck* there was little or no interaction between sound and place, but rather softly sung speculations in conversation with the camera's seeing eye.



Fig 13. *Foot Tunnel Driftsong*. 2008. M. Foá.

In *Foot Tunnel Driftsong* (see Appendix 206–207, attachment DVD3.1), I utilised a contained and extended public place, outside place, the foot tunnel under the Thames River between Greenwich and the Isle of Dogs. Artist and research colleague Birgitta Hosea stood at the north end of the tunnel holding a video camera, while I began walking from the southern end sounding and using my dulcimer as a pitch gauge.<sup>110</sup> I sang in a repeated tonal pattern and attempted to keep at the same volume while I moved through the tunnel. The tunnel has a number of bends, dips and rises, so that sound waves not only flow in a spiral around and through the ceramic-lined tube, but also muddle together as they bounce back and forth and up and down, colliding with one another. The resonance, echo and ambient drone from other people speaking, the lift mechanics and the air draft, mask my voice for a few minutes before it rises clear from other sounds. Then the volume remains constant as though I am not moving either towards or away, until when I was within a few feet of the camera my volume suddenly increases. and just as quickly fades as I move away.

This work clearly evidences how sound drawing is affected by place, and the vocal sound drawn through this space describes the spatial, dimensional and material aspects of the cylindrical tunnel in resonance, while at the same time being manipulated, changed and distorted by the space. In relation to how a sense of place is affected by sound, the documentation of this work shows that the reflected sound waves in a stream of echoes and drones, are an integral aspect of the character and feeling of this foot tunnel, and significantly contribute to the atmosphere of place,

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<sup>110</sup> The Thames foot tunnel is 396 metres long, 11 metres wide, 6 metres high and 23 metres below the river's surface. The foot tunnel was built between 1825 and 1843 by Marc Isambard Brunel and his son Isambard Kingdom Brunel. [http://en.wikipedia.org/wiki/Thames\\_Tunnel](http://en.wikipedia.org/wiki/Thames_Tunnel) (accessed 23 May 2009).





Fig 15. Love: a South London Driftsong. 2008. M. Foá. Photo: A. Robinson (Appendix 208–209).

Thoughts During the Process: Reply to Jem Finer while listening to his Olympic Site.<sup>112</sup>

Finer sent me a link to an audio file, sounds from the Olympic site (2 August 2008). I'm sitting now under your aeroplanes coming into London Airport – crows(?) with a scattering of sparrows, some chiff-chaffs? (It sounds like the Olympic bird orchestra is in full voice) Then noisy trains – now your sonic landscape sounds like a working coal mine – metal buckets banging and squeaking 'Good afternoon ... [a voice on helium] It's not permissible to make sound recordings ...'(This is marvellous!) David Abram, in his book *The Spell of the Sensuous* (page 14), refers to 'the vocal organs of the rain forest' and suggests that 'perception is always participatory'<sup>113</sup> (we perceive/ hear the world and the world perceives/hears us). Someone singing – sax and horn with road drill – thank you for the visit to the Olympic site ...

In her text *Women who Sing*, Adriana Cavarero clarifies that 'the Siren ... embod[ies] the lethality of a pure ... irresistible voice ... almost like an animal cry' and that contemporary proverbs advocate that 'the perfect woman should be mute'.<sup>114</sup> Cavarero also tells us 'the female singing voice cannot be domesticated, it disturbs the system of reason by leading elsewhere'.<sup>115</sup>

112 <http://elrino.co.uk/olympic/> Received from Jem Finer 2008.

113 D. Abram, *The Spell of the Sensuous*, New York: Vintage 1996.

114 A. Cavarero, *For More Than One Voice: Towards a Philosophy of Vocal Expression*, trans P. A. Kottman, Stanford Cal: Stanford University Press, 2005, pp. 95, 105, 118.

115 A. Cavarero, *For More Than One Voice: Towards a Philosophy of Vocal Expression*. American singer performer and composer Shelly Hirsch, in her work *The Accompanists* (ICA Pennsylvania), performs through a space strung and scattered with various sounding implements. She is unpredictable, prone to sudden outbursts and changes of tone; Hirsch wiggles and dances while speaking, singing, shouting and trilling – she is a celebration of the dangerous woman who sings. <http://www.youtube.com/watch?v=Ee3WP21ZSBA&feature=related> (accessed 14 July 2009).



This is a very problematic history for women who sing, creating a precarious landscape to negotiate.<sup>116</sup>

Artist Dr Patricia Lyons, during her presentation at Camberwell's *Drawing Field* workshop in which she spoke of language and the voice, explained 'it's much more important how language sounds, than its concrete meaning'. I propose that more than the sound of words, it is the tone of the voice that holds the key to the intention of the communication.<sup>117</sup> Artist Meredith Monk, in her April 2009 presentation at Notre Dame University,<sup>118</sup> performed a song with her Indian droning instrument, the Sruti. Monk's round, resonant voice toned through the hall in soft vocal scattings. There was no siren or feral threat in Monk's noises, and though like Bob Cobbing she made no tangible sense, hers was an engaging, meditative sounding. I am aware of the potent character of the female singing voice and the alarm that singing through the outside environment can evoke. However, through carefully shaping the tone of my voice into a non-threatening noise, I intend to gently negotiate the narrative cliché of a woman who sings.<sup>119</sup>

At a 2008 presentation by dowser David Furlong titled *London Ley*,<sup>120</sup> Furlong described how London is patterned with triangles denoting lines of energy connected to sites inside and outside the London area. One large triangle has its northern point in Hampstead Heath, its westerly point in Wimbledon and its easterly point at Greenwich. Furlong explained that the lower line of this triangle is problematic in that it carries unbalanced energy. Realising this problematic line runs through south-east London where I live, I developed a way to respond to this condition of place.

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116 In the recent TV reality programme *Britain's Got Talent*, the Scottish singer Susan Boyle was catapulted into the world's spotlight, and put under the scrutiny of the media speculating on her mental stability. Boyle, reported to have learning difficulties, came second in the competition and, suffering from exhaustion, was admitted into a London clinic. These circumstances seemed to me to resonate with Cavarero's ascertain that there continues to be a general interpretation of 'the female singing voice ... [as an entity that] disturbs the system of reason'.

117 Dr Lyons presented for the *Drawing Field* at Camberwell's Wilson Road on 26 May 2009. The *Drawing Field* (six practice-based workshops) was initiated by M. Foá with the support of the Centre for Drawing, Wimbledon, to facilitate cross disciplinary methodology and to encourage practise back into the Art College, through presentations and performances which included practice workshops for the audience.

118 Monk was invited by Claire MacDonald, director of the International Centre for Fine Art Research (ICFAR) at the University of the Arts, London, as part of a Leverhulme fellowship received by art historian Bonnie Morranca. On April 27 2009 Monk presented a recent film of her performance at Dartington Hall, was in conversation with Bonnie Merranca and Claire MacDonald, and sang to her Indian instrument.

119 Artist Sue Tompkins, a member of the now defunct band Life Without Buildings (1999–2002), sings in her performances. There is no alarm in Tompkins's sounds – using repetition of movement and the word, Tompkins steps back and forth softly speaking and singing, rocking a rhythm, while she 'evokes imagery, emotion and ideas' for the other. Sue Tompkins's *Grease*, in the exhibition *Art Now Live* work December 2006 [www.tate.org.uk](http://www.tate.org.uk) (accessed June 20 2009).

120 David Furlong presented *Sacred London: its holy wells and hidden alignments* at the Maria Assumpta Centre, Kensington Sq, London 8 May 2008.

David Toop, in his book *Haunted Weather*, describes Japanese composer Takimitsu's duet titled 'Vacalism Ai': 'two voices, one male one female, both repeating the Japanese word ai (love) in a variety of intonations, speeds and pronunciations'.<sup>121</sup> During a second residency at the Lethaby Gallery (Central Saint Martins, August 2008), I gathered from passers-by (on the corner of Southampton Way and Theobald's Road) different translations of the word 'Love'.

My intention was to evoke moments of 'Sharawadji',<sup>122</sup> 'Sublime of the everyday, rising out of the brouhaha sonic muddle',<sup>123</sup> as I performed *Love: a South London Driftsong* (Appendix 206–207, attachment DVD3.1) along a section of the lower line of the London Ley triangle. I made a hybrid of a sign, prayer flag and fascinator, to distract and intrigue the gaze of the other away from my identity. Dr Robert Clarke pointed out that my interventions into the public domain are political, in that I disrupt and challenge a hierarchy of equilibrium by imposing myself uninvited into the other's everyday. Rather than seeking power or radical change I intend my actions as momentary interventions, which temporarily offer a renewed narrative to place. The fascinator's colourfully playful construction indicated the celebratory nature of my actions.

The work, a small pilgrimage from Greenwich to Camberwell along the South London Ley Line, was accompanied by photographer Andrew Robinson documenting the event. As I have discussed previously in this text (Chapter 1, pages 14–15, 18, 21, 31–35), being in the presence of a camera changes the action of the practitioner and also changes the other's reading of the action. I sang in a repeated tone, at softened conversation volume, different translations of the word 'Love' while walking briskly. This shamanistic attempt, offering words of love as balm to soothe an energy flow, was not a quantifiable exercise. However, inasmuch as a number of people asked me what I was doing, the concept might have affected images or ideas in their mind's eye and momentarily intervened into their sense of place.

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121 D. Toop. *Haunted Weather: Music, Silence and Memory*, London: Serpent's Tail, 2004, p. 130.

122 R. Murray Schafer, 'Forward', in *Sonic Experience: A Guide to Everyday Sounds*, ed. J-F. Augoyard and H. Torgue, Montreal and Kingston, McGill-Queen's University Press, 2008, pp. xv–xvi

123 As explained in R. Murray Schafer's text, the word 'Sharawadji' was brought back to Europe by seventeenth-century travellers to China, to describe an unexpected perception of beauty in the absence of any discernable order. Murray Schafer explains that when this concept is transferred to the urban sound environment 'sounds become sublime less by excessiveness than by their implausibility'.

DUMP A BUSHEL OF LEMONS  
IN A NORTHERN FOREST  
IN WINTER.

DUMP A CARLOAD OF ARTIFICIAL FLOWERS  
IN A WOODS  
IN WINTER. (OR LATE AUTUMN)

Geoff - fly sky kite (?)  
- wade into water + dump  
flowers from garbage pail  
into center of pond

Fig 16. *The Friday Book of White Noise*. Geoff Hendricks.<sup>124</sup>

### Needing to make a mark

Don Idhe, in his text *A Phenomenology of Voice*, asks, 'Could music be reduced to the unsounded? Translated entirely into the visual?' Idhe then goes on to say, 'New sounds call for new notations' and 'interplay between the dimensions of languages of sight and voice could be mutually enriching.'<sup>125</sup> An invitation to exhibit work offered me the opportunity to reintroduce some more traditional mark-making drawing processes into my practice. I had begun to yearn for the haptic experience of making/marking images on a surface again. Jeremy Strick, in his text *Visual Music*, traces the development of synaesthesia, 'the blending of the senses'. Strick points out that sound 'is perceived as ambient existing and moving through place ... [while] by contrast a painting requires a more or less fixed gaze to be perceived'.<sup>126</sup> There is an echo of the flâneur methodology (recording the actions of the world), in the mark drawings I made that endeavoured to capture ambient sounds onto a surface. As a completion of this work, I exhibited the drawings in the gallery space (C4RD)<sup>127</sup> and performed live vocalisations translating the drawings as notated scores, reinterpreting the mark drawings back into sounds (see Appendix 210–211).

Despite the strange array of noises that I vocalised, my performance drew respectful attention from the audience, and in turn the audience's considerate response affected me to perform with greater care. In this work the sounds of the environment affected me, and insofar as the other is part of the environment the sounds I made affected that environment.

124 J. Cage, *Notations*, New York: Something Else Press, 1969. Now available from Ubu web <http://www.ubu.com/sound/cage.html> (accessed 23 May 2009).

125 D. Idhe, *Listening and Voice: Phenomenologies of Sound*, Albany: State University of New York Press, 2007, p. 201.

126 K. Brougher, O. Mattis, J. Strick, A. Wiseman and J. Zilczer *Visual Music Synaesthesia in Art and Music since 1900*, New York, London: Thames and Hudson, 2005.

127 The Centre for Recent Drawing, London, 2–4 Highbury Station Road, London N1. <http://www.c4rd.org.uk>

I have made a number of sound scores (see page 125, Fig 7 and Chapter 3, page 96, Fig 11) as event directives, instructions and art works and propose to continue developing this methodology of mark-making, sound and performance after this research is completed.<sup>128</sup>

### **Multivoiced Driftsong I**

In the process of Driftsinging, sonic lines are drawn with the voice responding to place. This method of drawing with sound interacts with the material of place in echo and resonance; that is to say, the sound drawing is changed by the reflection and refraction of the materials of place with which it comes into contact, and in this way sound drawing depicts the space in which it interacts. This interaction is a mapping and measuring of the dimensions and material of place, and also a measuring of the practitioner in relation to place.

Throughout this practice-based investigation I have employed 'Action Research' to evaluate my work. By this I mean that I make work out of doors in a particular manner, then through observing documentation I analyse the interaction of the work with the subject (the environment). I consider the reactions and responses of the other, while also attempting to ascertain whether the work has satisfied my original intentions. Each action causes a response from the subject and the other, and these responses affect me to modify my actions and to amend and reshape my ongoing practice. Following my experience of *Love: a South London Driftsong* (pages 144–146 and Appendix 208–209), the solo Driftsong, in which I walked swiftly to avoid interaction with the other, and attempted to distract the gaze of the other away from my identity, I realised that I was trying to disappear from the work (See Chapter 1, pages 44–47).<sup>129</sup>

At this juncture in my research it was evident that I desired to shift my practice away from myself, and that my hypothesis (that drawing in sound affects place and is affected by place) might be better tested by a collaborative action. For these reasons I devised a Multivoice Driftsong score and invited a number of colleagues to take part in this sounding action on Telegraph Hill<sup>130</sup> in South London, on 2 November 2008.

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128 'It was ... the theories of the Symbolists, known to each of ... the ... artists [Van Gogh, Gauguin and Kandinsky] that actively developed and celebrated correspondences and relationships between the arts and even the various senses themselves.' David Ryan, *Art Monthly*, September 2008. Review of the Mummery + Schnelle Gallery exhibition, To become like music late modernist painting, performance and the musical avant-garde 1945–1965. July–August 2008.

129 Artist Hayley Newman disclosed that her motive for making a work in which she tries to disappear was also an attempt to resolve her 'discomfort as a performer and an answer to the problematic of the presentation of the performing ego'. H. Newman, 'Hook and Eye' in *The tingle factor* net cast.

130 In the 1800s Telegraph Hill was a semaphore telegraph station. At the top of the grassy slope there is now a sweeping view over millions of houses from Tower Bridge to Battersea Power station and beyond to Hampstead Heath.



Fig 17. *Multivoiced Driftsong*. 2008. M. Foá

Score for a Multivoiced Driftsong 2 November 2008

- 1) In an open space, be the distance of your height away from the other, in front behind and besides.
- 2) Stand silently and still; listen to the sounds around you.
- 3) Let one begin softly to make vocal sounds responding to the place.
- 4) The nearest mimic that sound, and pass it on to the next in a flow from one to another, until all have voiced that sound.
- 5) Again let one begin softly responding to the place in vocal sounds nearest repeating that noise, flowing the sound from one to the next in a wave.
- 6) Then all begin to walk slowly through place, voicing sound in response to place, renewing the noise as required, and continuing the mimic and flow.
- 7) Continue this Driftsong for five rounds or longer.

Four friends and three strangers (whom I invited as they walked past) took part in the first Multivoiced Driftsong. I directed the seven to stand in a row at the top of the park and listen to the sounds around them. The one at the end of the row listened to a sound and mimicked that sound then passed it on to the next person, and in turn that person passed it on until the end of the line. After a couple of rounds I asked the participants to walk as they vocalised the sounds. There were grunts mimicking tennis players, barks mimicking local dogs, and swooshing mimicking the wind through trees. Concerned not to take up people's time, I hurried through the process. Afterwards artist Nicky Stephens told me he wished there had been longer to listen, and he advised that I should not be afraid of silence. I resolved to arrange another Driftsong with more participants, and to allow it to evolve at a natural pace.

The Multivoiced Driftsong was affected by the environment. The vocalisations were shaped by the sounds and materials of the environment, and the participants; their self-consciousness at sounding out loud and their unusual attention to/mimicking ambient sounds, were affected by the process. However, the short intervention of sounding into environment did not affect the environment at all.



Fig 18. *The Dissenters Driftsong*. 2009. M. Foá. Photo: Stella Sestelo (Appendix 214–215, DVD 2.2).

Artist and musician Bill Drummond, having become disenchanted with recorded music, has recently focused on a live collaborative project titled *17* in which he collects seventeen people together to sing, without audience and not to be recorded.<sup>131</sup> Drummond, in conversation with musician Jarvis Cocker,<sup>132</sup> said that the seventeen were their own audience. But I think he is their audience, and also their director. He cannot absent himself from being the main protagonist of the *17* events. And in that way Bill Drummond instigates directs, witnesses, documents and conditions the *17* events.

### The Dissenters Driftsong

*For myself and my own experience now, I don't really need any music.  
I have enough to listen to with just the sounds of the environment. I  
listen to the sounds of 6th avenue. John Cage*<sup>133</sup>

#### Score for a Multivoiced Driftsong amended M. Foá 03/04/09

- 1) In an open space, be an arm's length away from the next.
- 2) Stand silently and still; listen to the place around you.
- 3) One softly begin sounding vocally in response to the place.
- 4) The next mimic that sound, and pass it flowing from one to another in a wave
- 5) Renew the noise as required.
- 6) Repeat.
- 7) Then all begin to walk slowly through place, sounding in response to place. 8) Renew the noise as required.
- 9) Continue this Driftsong for five rounds or longer.

131 B. Drummond, *17*, UK: Beautifulbooks, 2008. 'The 17 is a choir, their music has no history, follows no traditions, recognises no contemporaries. The 17 has many voices. They use no libretto, lyrics or words; no time signatures, rhythm or beats; and have no knowledge of melody, counterpoint or harmony. The 17 struggle with the dark and respond to the light' (Bill Drummond).

132 BBC Radio 4's Today programme, 31 December 2008, edited by Jarvis Cocker.

133 <http://www.wnyc.org/music/articles/84007> Internet archive (accessed 28 May 2009).

I amended my Driftsong Score, clarifying the directions for my second Multivoiced Driftsong, and selected a centrally located site whose history connects profoundly with my practice. I invited participants to Driftsing in East London's Bunhill Fields, commonly known as the Dissenters Graveyard. Originally called Bone Hill Fields, this site has been a burial ground since around the fifth century, and later became the place where nonconformists were laid to rest.<sup>134</sup>

William Blake's and Daniel Defoe's headstones stand next to each other in Bunhill Fields, while at the far end of the same aisle a carved statue of John Bunyan lies on top of his tomb. It could be argued that these three seminal writers are the fathers of psychogeography. Blake's, Defoe's and Bunyan's metaphysical and physical wanderings of the English landscape and society laid the foundations on which later observers scribed the human condition in relation to the environment, and built a his story of exploration, wandering and nonconforming. The year 2009 was the 360th anniversary of the Diggers planting Saint George's Hill (see Chapter 3, page 87 footnote 24 for details of Gerard Winstanley's political action). Adding Winstanley's name into the rich mixture of Bunhill's creative dissent brought an awareness of politics and social condition to the action, relevant in these times of environmental and economic troubles, and offered additional interest to entice participants to attend.

On 1 March 2009 more than twenty people arrived to take part in *The Dissenters Driftsong* (Appendix 214–215, DVD2.2). I directed participants to stand in a line and listen to the environment.<sup>135</sup> Participants began mimicking crows, passing vehicles and one another, in a sonic wave back and forth. After a couple of practices I directed participants to walk in a line through the graveyard, while also passing their soundings in response to the environment from one to the next. Three people were taking photographs; some took part in the action while documenting the process, and I also held a camera. After a second Driftsong was completed participants were keen to share their experience of the action: 'there was anarchy, we all felt it's "my" sound and wanted to stick with it ... some people were creating their own sounds ... they were the dissenters'. One participant told me of her heightened sonic awareness: 'I found myself listening intently to the sound of water from a running tap in my studio.' Another offered: 'the people we invited ... got the idea that they were a drawing, and we were making a space in terms of the sounds we were mimicking'.

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<sup>134</sup> [http://en.wikipedia.org/wiki/Bunhill\\_Fields](http://en.wikipedia.org/wiki/Bunhill_Fields) (accessed 28 May 2009).

<sup>135</sup> A robin had discovered his Bunhill Fields 'sweet spot', the particular place within a given area where the conditions most perfectly resonate and enhance a sound. Perched at the end of a leafless branch, the bird directed its song in such a way that all the buildings around the field expanded and echoed the bright little tune into a powerful song.

*For Pilgrims, Diggers, Robinsons and Drifters*



*In celebration of the 360th anniversary of the Digger's planting Saint George's Hill The True Levellers (the Diggers) led by Gerard Winstanley, planted vegetables on the common land of Saint George's Hill Cobham in 1649 "England is not a free country, till the poor that have no land, have a free allowance to dig and labour the commons. . . " Winstanley 1649*

*You are invited to participate in*

*The Dissenters Driftsong*

*Drifting to William Blake, Daniel Defoe and John Bunyan*



*PN: Bunhill Fields*

*City Road*

*E1 (near Old Street station)*



*On: Sunday 1st March 2009 at: 1. o'clock*



Score for a multivoiced driftsong

- 1) In an open space, be your arms length away from the next.
- 2) Stand silently and still, listen to the sounds around you.
- 3) The first begin softly vocally sounding in response to the place.
- 4) The nearest mimic that sound, and pass it flowing from one to another, in a wave.
- 5) Repeat
- 6) Then all begin to walk slowly through place, sounding in response to place, renew the noise as required.
- 7) Continue this driftsong for five rounds or longer.

Sound is received and reflected by beings and places. Driftsinging explores the sonic interaction between place and practitioner. This event will examine how sound as it travels through place, impacts the character and interpretation of place, and is itself affected by that space.



During the action I had been focused on the proceedings rather than the sonic experience and was later surprised by the documentation. Despite the limited microphone in my camera, the sound drawn by the participants as they Driftsang through the space was unexpectedly clear. A number of tall buildings around the perimeter of the graveyard had offered resonant acoustics, and clearly framed the sound drawing as it flowed through the space.

I continued to receive feedback from participants a number of weeks after the event: 'You had the John Cage thing happening, his listening to the city around you ... people who came really got the idea that they were a drawing in space.' In Nick Kaye's text *Art Into Theatre*, Kaye speaks to American performer and teacher Richard Schechner. Schechner notes the importance of 'John Cage's disciplined receptivity'<sup>136</sup> to the street, and states that 'the Street itself can offer spectacle if one is just open to it'. Cage, in his text *Silence*, examines humankind's relationship with the outside environment: 'the emotions of human beings are continually aroused by encounters with nature'. And encouraging his reader to develop the ability to respond, Cage plays with the word meanings of accountability and receptivity: 'Sounds when allowed to be themselves do not require that those who hear them do so unfeelingly. The opposite is what is meant by response ability.'<sup>137</sup>

*The Dissenters Driftsong* clearly evidenced influential interactions between place, responding participants and their drawn sounds. Participants gleaned their sounds from the ambient noises of place, and their activity was affected by the condition and dimension of place. The place's shape and material, being particularly sonically receptive, shaped the drawn sounds as they were flowing through place, and reflected and returned those sounds to flow, reshaped again, around the space. I would also propose that during the action of *The Dissenters Driftsong* the place itself became affected by the sound drawings resonating through place, as the atmosphere of place was recoloured by the temporary sound drawings weaving through the site.

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<sup>136</sup> N. Kaye, *Art into Theatre Performance Interviews and Documents*, Amsterdam: Harwood academic Publishers, 1996, p. 175.

<sup>137</sup> John Cage, *Silence: Lectures and Writings*, New York: Marion Boyars, 1968, p. 10.

In this chapter I examined invisible signals, particularly sound, in the outside environment and found that because of the spatial, durational and trackable qualities of sound it can be argued that sound is a material that can be used to draw with. Through texts by among others Suzanne Delehanty, Elizabeth Finch and Catherine de Zegher I identified differences between audible and visual drawings, and the processes required/employed for their reception.

I undertook a number of practical works vocally sounding to place, and understood that in using my own voice, and thereby being the source of the sound that I drew with, I bridged the distance between the environment and myself by directly interacting with place. I devised a practical method that I termed Driftsinging and developed a score for solo and multivoiced works applying the process to a number of Driftsong events.

I found that while drawing with vocal sound in the environment, the material and spatial constructions of that environment impacted the sounds through reflection, reverberation and echo. It could therefore be said that Driftsongs are made in collaboration with different sites, evidencing an interaction between practitioner, environment and work during the making process.

This finding, revealing evidence of interactions between sound drawing and environment, replies directly to my primary research enquiry: 'How might a drawing when made in response to the outside environment be conditioned by that environment, and in turn how is that environment influenced by that drawing?'

To conclude, I have found that a sound drawing when made in response to the outside environment is conditioned by that environment (through the material and spatial qualities of that environment), and that in turn the environment is conditioned by sound drawing's signalling of the qualities of place, and also through sound's colouring of atmosphere of place.

## Conclusion

Through making drawings in response to the outside place I had begun to suspect that an influential interaction occurs, between the environment, the practitioner and the work. And this led me to consider the key question in this research:

‘How might a drawing when made in response to the outside environment be conditioned by that environment, and in turn how might that environment be influenced by that drawing?’

I began this practice-based research by investigating Catherine de Zegher’s ideas on drawing and contemporary drawing practice, particularly performance drawing, a term that de Zegher is credited with first using. This led me to analyse the practice of a number of different artists, and I came to understand that performativity in drawing is evidenced in the gesture of the hand mimicking that which it draws as it lays down the mark (see Chapter 1, pages 6, 11–13 and 30). In this way I came to understand that the performative in drawing is a repeat mimicking the seen or imagined, while the performance drawing requires an ‘other’ as witness (see Chapter 1, pages 6 and 30). I also understood that the presence of another witnessing a drawing being made impacts that action, and a documenting camera also affects the action because in the recording lens is the anticipation of the witnessing other (see Chapter 1, pages 5, 14–15, 18, 21, 30). Therefore because my practice is positioned in the outside public space, in the gaze of the other, and recorded for documentation, my methodology is called performance drawing (see Chapter 1, pages 5–6, 30).

I then analysed how performance drawing evolved out of the performativity of drawing, and I have traced the emergence of the methodology of present-day performance drawing, from a performative gesturing root in the process of drawing, through physical actions of painting and happenings, into a contemporary physical performance drawing practice (see Chapter 1, page 30).

During the four years of this research my performance drawing methodology developed from markings on paper, to markings on the ground, to soundings through place.

My first drawings were graphite marks on paper, responding to outside places. But I found the fixed nature of this method limited my viewpoint, inhibiting my physical and mental response to place. This prompted me to introduce movement into my practice; I began to move through place while drawing place, and I realised that motion had become integral to my drawing practice.

While examining ideas about motion I understood that motion is the condition of an organic form (see Chapter 2, pages 53–54). I found that writers such as Bachelard, Chatwin and Dylan advocate the stimulating qualities of motion on the creative process (see Chapter 2, pages 55–56 and 64), and I now accept that motion affects my drawing through its disruption to the mark, causing slips and erratic changes of tone, which evidence my body's motion, the motion of the vehicle (foot, car and train), and the unevenness of the surface over which I travel. The drawings I made while walking had an element of recklessness in the mark, owing to the hurried attempts to achieve images while in motion through place; however, these images rapidly became affected by the arduous process, and soon reduced in content and form (see Chapter 2, pages 58–59).

The drawings made while travelling by car were brief snatches of gestural line and an exercise in process rather than a considered response to place (see Chapter 1, pages 32–33). The drawings made in a train became senses of rhythm and repetition rather than recognisable layerings of, or responses to, place (see Chapter 2, pages 64–65).

I saw that even though drawings made while in motion resulted in an automatic marking response that generated some interesting results, it also facilitated many repetitive and monotonous images. However, I recognised that motion stimulates thought by affecting the changing of viewpoints that increase associations and opportunities; in this way motion activates and action motivates (see Chapter 2 pages 55–57, 58–59, 64).

Examining Merleau-Ponty's texts on being in place, and how the material world impinges on consciousness (see Chapter 2, pages 59–63), and investigating Bachelard's notions of imagination and spatiality (see Chapter 2, pages 76–80), I understood that motion energises my imagination; and while contributing to my phenomenological awareness of being in place, motion informs and shapes the development of my practice.

Motion became an integral material that I utilised in my performance drawing methodology (see Chapter 2, pages 58, and 68).

Overall the performance drawings that I made onto paper were not interactions with the places through which I moved; instead the methodology (marking paper) and the

materials used (movement, graphite and paper) served to keep a separation between the environment and myself. Both the drawing and I (as practitioner) were affected by the motion and the material and condition of the environment, but neither my drawings nor I had any affect on the environment.

Realising a need to interact more directly with the environment during the performance drawing process, I developed my methodology by getting rid of the paper and graphite that kept a distance between myself and the environment, and began making marks directly onto the ground using chalk, gypsum or a stick.

In this manner my methodology became more visible to the audience (the other/passers-by). I also recognised a need to understand different ways of interpreting the outside place. I researched psychogeography, 'the behavioural impact of place',<sup>1</sup> examined various ways of being in the outside place, and investigated a number of different professionals whose outdoor experiences have shaped their reading of place (see Chapter 3).

While making works in the outside environment I sought to evidence a possible interaction that might occur during the working process, reciprocally affecting the practitioner, the work and the environment (see Chapter 3, pages 112–114).

In *Line Down Manhattan* I drew a chalk line along Broadway the length of Manhattan Island. No reciprocate interactions were evidenced in this work. However, while editing the documentation I heard how sound impacts environment, and this was a significant realisation for my later practice (see Chapter 1, pages 40–41, Appendix 174–177 and DVD1.1).

In *Drawing Your Desire* I followed passers-by, marking their passage through place; my action unintentionally subverted the concept of the work. Rather than tracing the other's desire, by following their route, I was making them anxious and influencing their course through place. In this work an interaction occurred through the drawn marks being affected by the material of the surface, and the place being latticed with signs affecting the reading of the place (see Chapter 2, page 67, Appendix 184–185 and DVD2.2).

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<sup>1</sup> M. Coverley, *Psychogeography*, UK: Pocket Essentials, 2006.

In *Rupert's Flight* I drew a life-size fighter plane on the road outside my house. The following day a rainstorm softened the marks into a more pleasing form. In this work the drawing was affected by place, the road surface and then the weather, but no significant affect onto place from the drawing was evidenced (see Chapter 1, page 44 and Appendix 178–179 and DVD2.3).

In *Lost Borrowed and Found* I drew a series of six life-size floor plans of buildings and ships onto parks in South London (Chapter 3, pages 85, 112–113, Appendix 188–191 and DVD1.5). These drawings, made with gypsum onto grass, were executed in different large open spaces, and rather than passing through place (as I had done in some previous works) I stayed making the work in the space for at least a day. In this way I saw how passers-by interacted with the marks I made (see Chapter 3, page 113, figs 30 and 31, Appendix 191 bottom right, 'Following the chalk line' and DVD1.5). This work evidenced an interaction between place and drawing. Passers-by read my drawn marks across the grass as signs of tested paths, and through usage those signs also became those tested paths (see Chapter 3, page 119, second paragraph).

Endeavouring to experiment in different materials I drew on Margate Sands a life-size deck plan of Captain Cook's ship *The Resolution*<sup>2</sup> with a stick in sand. I found the stick and sand were pleasing materials: mistakes were easily rubbed over and lines could be re-marked until satisfactory. However, no interaction was evidenced in this work between place and the work (Chapter 2, page 69, Appendix 186–187 and DVD2.1).

In *Drawing the Retreat* I re-mapped an ancient path as a line across a building site using cut grass. The documentation revealed this work to be quixotic and comical, and in this way an unintended interaction was evidenced between the place and the work. The place with its material and machinery affected the drawing, and in turn the drawing affected the place in its quixotic presence. I had not intended the comic (Chapter 3, pages 106–107, Appendix 194–195 and DVD1.6).

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2 On 25 June 1776 William Anderson (the surgeon's mate on the *Resolution*) wrote in the ships log, 'A little after noon weigh'd and at night anchor'd between Margate sand and the north Foreland.' <http://www.captaincooksociety.com/ccsu8012.htm> (accessed 23 May 2009) Built in Whitby, the *Resolution* sailed on Cook's third voyage, 1776–1780, to discover 'the North-West Passage to the northward of California'. On board was John Harrison's chronometer, the 'H1'. ('K1', a copy made by Kendall, actually sailed on the *Resolution* – one of the conditions for the Longitude prize was that all submissions should be easily copied.)

Requiring a description for these drawings that temporarily marked place in response to place, I coined the term 'Trafitti'.<sup>3</sup> These drawings were in the gaze of passers-by, and became signage on place affecting the other's reading of place. Also, in some instances these temporary marks modified the other's actions in place. I began to see the outside environment as a place scattered with signs and signals.<sup>4</sup> And I also understood that marking an environment maps that environment, so that demarcations such as well-trodden paths can be interpreted as 'signs'. In this way my drawings affected place, and the place affected my drawings, while my contact with the environment's material and form also affected me.

The drawings onto place were interactions between the environment, the practitioner and the work, although the materials used in the process (chalk, gypsum and stick) held a separation between myself (the practitioner) and the environment.

Investigating how signs affect the environment brought me to wonder what hidden signage and human affects might exist in the outside space. Using thermal imagery, I saw how a body interacts with place by leaving heat traces, sloughing off heat waves and mimicking temperature of place (Chapter 4, pages 121–122, 133–137, Appendix 198–200 and DVD2.4).

Researching other invisible signals through place (electromagnetic signals and global positioning technology) showed me that sound is a signal that can be revealed as it travels through place. And because of sound's capacity to reveal the condition and spatial qualities of place while moving through place, I have come to understand sound can be a drawing material. As sound moves through place, sound actions material of place and is actioned on by material of place, thereby revealing place and also drawing spatially through place (Chapter 4, pages 123–125).

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<sup>3</sup> Trafitti is a combination of the word 'graffiti' (from the Italian diminutive of graffito, an inscription on a surface in a public space) and the word 'trace' (from the Middle English 'track', the Old French 'tracier', to make one's way, and the Latin 'tractus', past participle of 'trahere', to draw). Together these words mimic 'traffic': a passage of people or vehicles in transit and the conveyance of messages or data through a system of communication. My practice – intentionally making temporary marks, while passing through an outside space – in response to that place, is called Trafitti.

<sup>4</sup> Political graffiti, street gang territory markings and hobos' signs are all signals to those who can identify the script. Alex Alonso Urban graffiti on the city landscape. <http://www.streetgangs.com>.

This understanding together with a desire to respond directly with place brought me to change the materials I used in my practice from mark-making tools, to sounding with my own voice. And in this way I developed a performance drawing methodology that better evidenced a reciprocal interaction between place, practitioner and the work. I termed this methodology 'Driftsinging' (see Chapter 4, pages 137–138, 141–142, 144–146, 148–153, Appendix 201–209, 212–215 and DVD2.5, DVD2.6, DVD3.1 and DVF3.2).

Driftsinging relates to the process of sonic measuring, and is also a three-dimensional expression and measuring of self in relation to place (see Chapter 4, page 124).

In 2008 I made a number of solo Driftsongs, drawing with sound in response to place (Chapter 4, pages 141–153, Appendix 201–209, 212–215 and DVD2.5, DVD2.6, DVD3.1). *Finding the Peck* (Chapter 4, pages 141, 204–205 and DVD2.6) was a quiet conversation to camera, and did not reveal an interaction between place, practitioner and work. *Foot Tunnel Driftsong* (Chapter 4, page 142, Appendix 206–207 and DVD3.1) revealed a powerful sonic interaction between place, practitioner and the work and in this way was more successful than *Love: a South London Driftsong* (Chapter 4, page 144, Fig 15 and pages 145–146, Appendix 208–209), in which I sang quietly while walking through place and in which no interactive influence was evident.

In order to achieve a broader vocabulary of sound I developed the Driftsong methodology to incorporate multiple voices, and in 2008/9 I directed two multi-voice Driftsongs (Chapter 4, pages 148–153, Appendix 212–215 and DVD3.2). The first multi-voiced Driftsong comprised seven participants, and revealed an affect of the place onto participants, but no receptive affect of the participants or the sound drawing onto the place.

The second multi-voiced Driftsong, titled *The Dissenters Driftsong*, comprised between fifteen and twenty-two participants and took place in a very sonically active space.

*The Dissenters Driftsong* revealed a strong interactive influence between place, participants and the sound drawing. The Driftsong was changed by the place echoing, reflecting and resonating the sound drawing back to the participants; the participants were energised and activated by these reflections and also the actions of one another, and the place was impacted by the soundings that temporarily changed the colouring, ambience and atmosphere of that place (Chapter 4, page 153, last paragraph).



Marking paper separated the work, the practitioner and the place, marking the ground interacted with place but kept a distance between practitioner and place, while vocal sound drawing through place caused an interactive influence between place, practitioner and the work. I also came to understand that because sound is a three-dimensional expression and measuring of its source in relation to place and *vice versa*, sound maps its source in the world (Chapter 4, pages 124–125, 142, 148).

Through this research I have identified a number of areas of practice that I wish to explore. I intend to investigate ways in which a voice might condition place and also influence the other in that place. And in response to my findings of the problematic history for women who sing (Chapter 4, pages 144–145), I intend to compose a work that documents the sound of women's voices, and by collecting interpretations of those female singing voices from people of different genders and cultures, I will examine whether the problematic history is culturally or gender bound.

I intend to examine the relationship between drawing and sound by exploring whether it is possible to develop a methodology that comprises a sonic score process together with marks made in response to sound.

And I also intend to explore whether it is possible to utilise radio receivers/sonar technology (Chapter 4, pages 129–130) and human response, to vocally interact with the acoustics of stars (Appendix, Goonhilly, page 235).

The following pages contain texts and images related to the thesis

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There are a number of terms used in this thesis, that for the purposes of this text I have attached quite specific meanings to.

**Action:** The movement of the whole body in response to the subject. It is the action of the whole moving body that shapes the marks laid onto the surface.

**Driftsong:** Sound drawing responding to place, resonating with place while moving through that space.

**Field:** The area in which the work is made.

**Gesture:** The motion of the hand (holding the marking tool) as it physically imitates (mimes) the perceived shape of the subject.

**Outside:** Not within architectural shelter.

**Performance:** Work made in front of another person or recording equipment for the benefit of an audience.

**Performative:** A linguistic term referring to speech that performs what it says, the performative gesture is the act of physically imitating the subject while also making marks that are shaped into the image of that subject.

**Performance drawing:** A drawing made by a practitioner as a live work - to exist in the moment of its making- and possibly as a record, witnessed by an actual audience and /or recording equipment.

**Traffiti:** A temporary mark made while moving through and responding to place.

**Sounding:** A vocal noise made in response and resonating with place, to ascertain the nature and dimension of place, and the practitioner's positioning within that place.

## Research Methodology.

As an introduction to the evaluation of my practical works I will begin with a description of my methodology; that is to say my methods of research in relation to theory and practice in this research enquiry.

Primarily my research methodology is practice led, intuitive and empirical (developed through observation and experimentation), my physical perception of place is informed by the phenomenology of Merleau Ponty, in particular his 'intertwining chiasm' (pages 59,60,63, 96,122) the intertwining of vision and movement, body subject (the physical experience through all the senses of the environment) between the seeing and the seen (page 96). The undividedness of the sensing and the sensed (page 122). My awareness of moving through place and of the social and political structures of place, is informed by the psychogeography of Baudelaire; his flâneur (page 85, 89) and Guy Debord; his Situationist 'Theory of the Drift' (*Le Dérive*) (pages 57, 91,137). And my ideas on physical memory and landscape are informed by Bachelard's concepts concerning feeling the affect and effects (the influence and the results of that influence) of movement on physical memory (page 55), and ideas on the motion of imagination (pages 76-80), also the value of awareness of landscape (page 100), and the dream house (pages 110-111).

I prefer a non-dialectic approach to research; I have not undertaken this work to prove a new idea against another, although there are instances where I state my difference in opinion to a number of concepts. These are as follows. On page 84 de Certeau reads *Space* as being inhabited with multiple entities, I interpret *Space* as having empty areas between intersections. On page 86-87 Coverly in his text *Psychogeography* cites Daniel Defoe as being one of the founders of this practice; I would argue that psychogeography has been inherent in humankind's behaviour for thousands of years (see Chapter 2 page 80 Chatwin's idea that humankind is inherently nomadic). On page 99 I posed a question to the Royal Geographical Society asking where the self-imposed strenuous journeys of the privileged few, fit in today's society of the uncelebrated heroism of the enforced refugee (Kurdish people fleeing across mountains, Chinese crossing oceans in small boats etc). On page 115 Architect Hamilton-Baillie cautions that signage causes incivility- yet humankind tends to follow a path (a primary sign), I propose that being unobtrusively directed through place (by a path), offers the traveller a suggested route through unknown territory, in such a way as to guide while also allowing awareness of place.

The argument in this research primarily lies within the critical practice that I have undertaken towards my research pursuit. I have continued to analyse and adapt my work through *Reflective Practice* (Daniel Schon "intuition insight and artistry") and have included in this thesis a second reflective voice *Thoughts during the process*. I have also

undertaken *Action Research* (Kurt Lewin, amending the method to better solve problems and to be more acutely aware of the environment in which the work takes place). Through *Action Research* my practice developed from marking paper to marking the ground, to employing sound as a material with which to draw through the environment. With these two *Critically Practical* methods (*Reflective Practice* and *Action Research*), I have explored practical processes continually amending my method and examining the different resulting outcomes, searching to identify a practical method to reveal evidence of an interaction between the environment and practitioner and latterly, to investigate how sound can be drawing and whether an interaction between the practitioner's vocal sound and environment can be evidenced.

I have also undertaken *Primary Research* through conversations and interviews with practitioners and professionals from different disciplines; the information from these dialogues has contributed to my research findings.

Some readers might consider that my research has an over broad view, counter to the general rule of PhD research closely investigating a narrow area in depth. I would defend that my approach is due to three factors.

Firstly the research question calls for a broad view, and seeks to reveal a general rule (evidence of an interaction that occurs between the environment and the practitioner during the process of making), while touching on a number of different disciplines fine art (throughout), geography (page 80), sound (pages 124-154), science (pages 122, 123) sociology (page 86, 106), social and political issues (pages 84, 86, 87, 88 92-94, 106-110).

Secondly I favour a non-hierarchical approach to research because (see McDonough page 23-24) I would like to temporarily inscribe my ideas and drawings into the everyday – onto the street and into contemporary everyday culture. Rolf Harris (page 50), Bob Dylan (page 64), Tom Cruise (page 72), Heroes and Road Runner (page 75) Billy Bragg (page 87-88), Sea Sick Steve (page 95), The Beatles (page 95), Dixie Chicks page 102). I also include narratives and lines of influence to reveal contexts and relations between issues psychogeography (pages 86-87 and Appendix page 218-221), cowboys (pages 101-102).

Thirdly I undertake research through my Dyslexic visual Literacy (DVL suggestive reference in reflective text / Thoughts during the process-page 117 "interpretation of place is shaped by the condition of the reader"). DVL comprises four factors, visual thinking, spatial ability, pattern recognition and problem solving. *Visual thinking* contributes to my practice, *spatial ability* contributes to my understanding of Phenomenology and Psychogeography, *pattern recognition* informs my perspective enabling me to identify relationships between various disciplines and their connected issues, which might generally be overlooked, and *problem solving* contributes to my critical practice supporting the pursuit of my research enquiry.

## **Drawing practice**

The practice of drawing is examined on the following thesis pages.

**Page 6:** The performative reproducing gesture of drawing and the performative recording of drawing. Footnote 10 - 'eye to hand co-ordination' rather than 'hand to eye co-ordination.' **Page 8:** An innate desire to mark presence. The emotional vision of the practitioner influences the physical gesture and is evidenced in the mark.

**Page 9-10:** Emotions affecting gesture and mark. de Zegher '...separating the Line from the support' Stephen Farthing '...drawings create conceptual space...' A sleight of hand in drawing from 3 to 2 dimensions. Cohesive connectedness in contemporary drawing. **Page 11:** Matisse in the process of observing and recording. **Page 12:** de Zegher and Newman discuss the space between gesture and the page. The gesture of drawing...becomes the gestural trace. **Page 15:** Jackson Pollock Rhythm and repeated motions, shaping marks. **Page 25:** Schneemann- both material and subject of her drawings -her gestural trace is sometimes also erasure. **Page 27:** Finch - 'Drawing gained prominence because of its ability to register gesture'. **Page 30:** The gesture in drawing is performative because it imitates that which is being drawn. Through action the performative gesture became the practitioner's whole body shaping the work. The action of the practitioner's body when witnessed by another then became performance drawing. Sound is integral to performance drawing. **Page 41:** A chalk line (impermanent and primed for imminent erasure), tracing ...marking the durational and spatial aspects of my action. **Page 52:** frequently repeated observational recording, builds a system of marking stored into memory. Footnote 3, Quentin Blake: 'observational drawing develops a personal shorthand.' **Page 53:** skidding and sliding marks caused by motion. **Page 57-58:** Attempting to bridge the gap between trace (the primal method of mark making onto surface) and documentation (digital time based media recording a live action). Motion influencing marking. Out of control skidding scribbling and scratching, and stabs of the pencil to capture motion and structure an image. **Page 59:** Marks on a surface directly relate to the motion / gait / gesture of the practitioner's body. **Page 62:** The passer-by might physically interact with (inhabit) large-scale (life size) drawings. **Page 63:** attempting to bring together memory and presence with time base media and drawing **Page 64:** Being in continual motion caused instinctive marking in response to the lie of the land. **Page 78:** Bachelard's 'Function of the unreal' (imagination) liberates us from traditional ways of forming images. **Page 79:** Being absorbed in the making process heightens perceptions. **Page 80:** Possible primacies of drawing. Drawings that interact with place contain memory evoked by haptic experience. **Page 85:** observing and recording- in the flâneur's pursuit. **P.96** Drawings as phenomenological acts (life lines) merging into the landscape. The ground: providing a system of marking.

**Page 97** Tracing observed landscape. **Page 121:** Invisible signals draw through place - spatial directional and durational qualities in a work can constitute a drawing.

**Page 123:** Proposing sound is an audible signal drawing through place. Anthony Huberman: 'sound and drawing share properties.' **Page 124:** Differences between mark drawing and vocal sound drawing. Sound drawing can be a method of depicting space. **Page 125:** Vocal sound drawing. **Page 132:** the logic of drawing. **Page 133:** mark drawing and sound drawing in relation to place- mark delineates place while sound examines place. **Page 142:** How vocal sound drawing describes place.

**Page 147:** Synesthesia. **P. 148:** sound drawing depicts the space in which it inter-acts.

**Appendix Pages 198, and 201-202:** How sound can be a material to draw with, and how vocal sounding positions the maker of the work as both the practitioner and the tool. **Page 216:** What drawing is.

### **Descriptions of practical works**

The following text contains descriptions of practical works cited in the thesis text, including back ground information, concepts leading to the genesis of the work, processes applied during the making of the work, methods employed for the documentation of the work, timing, duration, location, interactions and collaborations related to the work, and evaluation of the work in relation to peer practice and the authors research enquiry. The works are listed in the order in which they are positioned in the main body of the thesis, also included are images, plans, diagrams or maps related to the works.

Each work will be described using the following systematic method and terminology.

### **Thesis Chapter and page number. Title of work. Date DVD number**

**Background / Concepts leading to the genesis of the work:**

**Definition of the work:**

**Location and Duration:**

**Processes applied during the production of the work:**

**Documentation Methods:**

**Collaborations / interventions related to the work:**

**Evaluation of the work in relation to peer practice & author's research:**

**Related Plans / images /working drawings**

**Background / Concepts leading to the genesis of the work:**

Commissioned for *Trace* at the Stephen Lawrence gallery (the old naval college) Greenwich University. I initially proposed temporary line drawings onto University buildings facades, but no intervention with the grounds or buildings were allowed.

20 years ago I joined an Arctic expedition, its journey completed at Greenwich. Inspired by Bachelard's *Poetics of Place*, in which he suggests '...each one of us should make a surveyors map of his lost fields and meadows.' I performed a memory drawing to camera, conjuring memory of past place, into present day place. Thus attempting to achieve Bachelard's healthy balance of reality, imagination and memory.<sup>1</sup>

**Definition of the work.**

The moving image merged past and present, remembered and observed into the same dimension, therefore the edited moving image is the work. The process of performing the drawings and filming in location was an action undertaken towards making the work. The drawings made are vestiges of the action, and images used to illustrate this work are still frame documentations.

**Location and Duration:**

Grand Parade Old Naval College Greenwich (currently Greenwich University) and memories of 80° North (ice floes off Spitzbergen Norway). 2 hours in location, 1 hour film, 3 days editing, 10:59 edit for exhibition. (Not included on the attachment DVD)

**Processes applied during the production of the work:**

Performance drawing (Graphite pencil drawings from memory into A5 Sketchbook) to camera (in a public site), and including moving imagery of the location, as an action to make the work. The camcorder was worn in a harness, enabling hands free to draw.

**Documentation methods:**

The author undertook the documentation, selecting still frames from the film footage, to represent the work in display / exhibition contexts,

**Collaborations / interventions related to the work:**

Curator David Waterworth commissioned this work, and secured permission from Greenwich University to film on Grand Parade. No interventions with other persons occurred during production.

**Evaluation of the work in relation to peer practice and authors research:**

Curator Waterworth displayed the work alongside works by artists including Brighid Lowe, and Saki Satom. Although this work clearly revealed the conjuring of images and also showed the merging of past into present, the process of making this work did not reveal an interaction between the practitioner the drawing and the place.

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<sup>1</sup> G.Bachelard, *The Poetics of Space*, USA: Beacon, 1958. p.11



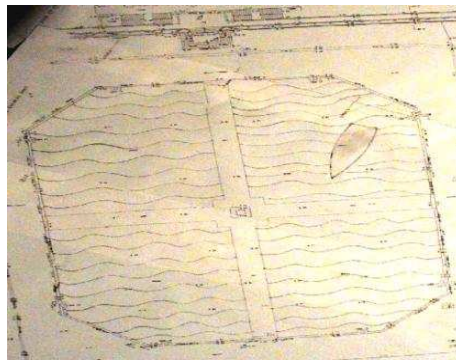
## Related Plans / images /working drawings

### *The Smallness of Being There* 2006

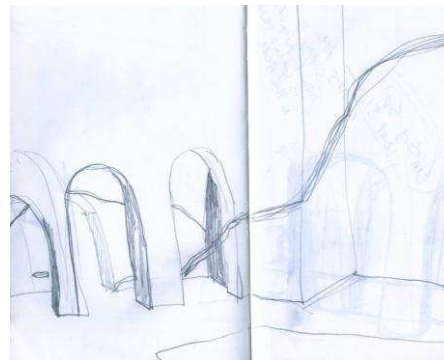
Proposed draft drawings (permission not granted)



Lines in white ribbon over wall surfaces proposed as temporary mountainscape.  
Lines across earth / gravel surface made with a garden rake.



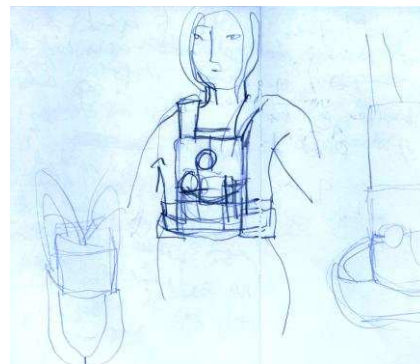
Proposal drawings-mown grass pattern  
with row boat- on a plan of Grande Parade.



Mountain on Queen Anne's Court



Proposal drawings - Boat on Queen Anne's Court



Harness for Camera



Exhibition invitation: *Trace* Stephen Lawrence Gallery 12th November - 5th December 2006.

**Thesis Chapter 1 page 32. Title of work: *Letter to Rachel 2006 (DVD1.3)***

**Background / Concepts leading to the genesis of the work:**

Inspired by a man who read a book while he drove from Zimbabwe to Botswana, I began filming, driving and drawing (f.d.d). The process, inhabiting the real and the virtual within the real, became an interactive real time road movie. Responding to Rachel Lowe's work *Letter to an Unknown person #5* (1998) in which the artist draws the passing landscape on the window of a moving car, from the side, I changed viewpoint by f.d.d. moving into the landscape as the landscape approached me, the double motion held the road in a constant perspective, approaching and disappearing.

**Definition of the work:**

The edited film footage is the work, because in this time-based context the landscape and the drawing becoming, merge together into the same moving time based dimension. The f.d.d was an action (made alone) for the work. Drawings made are vestiges of the action and still images illustrating this work are single frames from the work, employed as documentation.

**Location and Duration:**

Inside a car, driving along a lane in Pembrokeshire, Wales. 30 minutes f.d.d. 5 hours editing, 3:28 edit for exhibition. (2010 edit for exam / thesis DVD attachment 00:39) 2011 edit 3:27

**Processes applied during the production of the work:**

Driving, filming and drawing. I wedged the camera under my chin, viewing screen out to check the camera saw the road approaching, and also my hand drawing into my sketchbook. I controlled the steering wheel with my knees. And drew the view approaching, beginning a new drawing each time I had passed all the initial view points first marked in the drawing. This work was one of a number in which I explored methods of drawing in motion, to investigate how that might influence the drawing and the practitioner.

**Documentation methods:**

I drove down a quiet lane; and not wanting to indicate slapstick humour or a desire to be dangerous, I edited out cars, and struggling to turn the sketchbook pages.

**Collaborations / interventions related to the work:**

The car and camera. Two cars passed - neither appeared to have witnessed my work.

**Evaluation of the work in relation to peer practice and authors research:**

This work was viewed in two exhibitions associated with F.A.D.E, at Nottingham and Camberwell colleges. The work did not evidence an interaction between the place work and practitioner. Though the motion of the practitioner, directly into a landscape while the landscape also approached, charged the marking of the drawing with a sense of urgency and in this way affected the practitioner and the drawing. And the surface of the ground travelled over also influenced the marks made into the sketchbook.

**Related Plans / images /working drawings****Letter to Rachel 2006**

These images (below) are stills from the film taken during the process of making the work, and were edited out of the work, in order to avoid any reference to slapstick humour or a desire to be dangerous.



**Thesis Chapter 1 page 34 & Chapter 3 page 116**

**Title of work: *Idol Watching* 2006**

**Background / Concepts leading to the genesis of the work:**

A carnivalesque action (responding to London's prevalent surveillance cameras, and western society's tendency to worship celebrity), not intended to impose on spectator site or place, offering a momentary additional narrative of place, while camouflaged in the work (a drawn costume of eyes), reflecting back the gaze. Also referencing William Blake's vision of angels which he witness on Peckham Rye (1800's), it might be possible that his vision appeared like a cluster of eyes and wings.

**Definition of the Work:**

The live performance in Peckham was the work, because the momentary additional retelling of place while walking in carnivalesque manner through Peckham, occurred on the street during the live performance. The film of the performance is documentation, and so are single frame still images from the film. The drawn costume is a vestige of the performance.

**Location and Duration:**

Peckham South East London. From Queens Road Peckham to Peckham Rye (approximately 2 miles). 2 days: design / make the costume. 2 hours performance- 4 hours of film. 3 days: edit the footage, 4:03 edit for exhibition. (Not included on the attachment DVD).

**Processes applied during the production of the work:**

Designing and making the costume, performing while walking, as a carnivalesque response to place.

**Documentation methods:**

Two cameras- operated by artist Caspar Below and filmmaker Dwight Clarke.

**Collaborations / interventions related to the work:**

Below and Clarke accompanied my performance, filming from both sides of the street. Spectators spoke to them; I edited out the conversations, as they detracted from the work's primary intent. In a different context I would include these interventions as important components (valuable happenstance) of performance work.

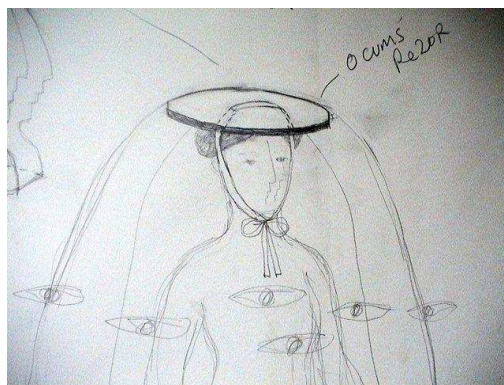
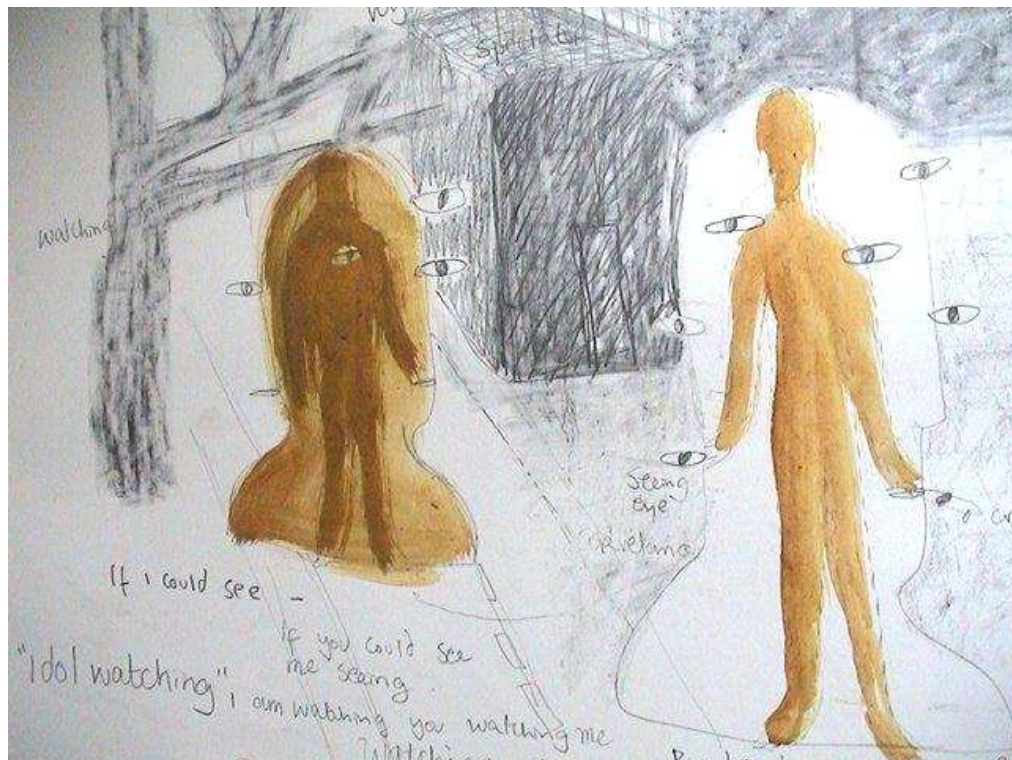
**Evaluation of the work in relation to peer practice and author's research:**

This work has not been exhibited, though process; roughly made costume and public street performance, references artist Spartacus Chetwynde whose costumes and collaborative performances evoke a sense of play. Documentation revealed people's preference for the virtual over the real - numerous spectators took photographs and stared at the images on their devices rather than the performance itself. This work was an investigation into how motion influences performance, and how a work made in response to place may evidence an interaction with place. Although the drawn costume performance responded to place - place did not interact in return.



# Related Plans / images /working drawings

## Idol Watching 2006



Preliminary drawings for drawn costume



Williams Tree Peckham Rye Park



Spectator hitting with a newspaper.

**Thesis Chapter 1 page 40-41. Title of work: *Line Down Manhattan* 2003 (DVD1.1)**

**Background / Concepts leading to the genesis of the work:**

Intending to expand my practice towards, performance and time-based process while still including mark making, I took two house brick size lumps of raw chalk (threaded with rope); from Anstey quarry Hertfordshire to New York. Inspired by William Pope L's *The Great White Way: 22 miles 5 years 1 street* 2005, in which he crawled the length of Manhattan, I asked a fellow plane passenger, if I could walk Manhattan in a day, she thought I could. A walk down the Native American trail (Broadway), in a momentary meditative trace, on 31/12/03, walking out the year and also referencing Klee's 'taking a line for a walk'.

**Definition of the Work:**

The walk down Manhattan dragging a chalk line / performing a drawing was the work. However referencing Stuart Brisley's ideas about performance and documentation (see thesis page 36-37), the edited moving image and sound documentation brought together for display purposes is also a work, grown out of the original work. This is because the sound recorded in the camera enhanced the sense of place, and the edited film told a narrative of motion over the length of a day, crossing an island through different cultures and districts. Still frames are also used as documentation.

**Location and Duration:**

The walk: Eight hours and thirty minutes. Beginning 10am 31/12/ 03 on Broadway Bridge-completing that evening at 6.30pm, in Battery Park. The film footage: 3 hours and 6 minutes, the editing process: 2 weeks. Exhibited length variable: 3-12 minutes. (2010 edit for exam / thesis DVD attachment 00:46). 2011 edit 7:05.

**Process applied during the production of the work:**

Walking and filming while trailing raw chalk on a length of rope, leaving a temporary trace on the pavements / sidewalks of Broadway. The different materials and textures of the ground caused the chalk to slip, hop, drag, and skate, impacting the trace to be sometimes constant and clear, other times infrequent and barely visible. Ground surfaces caused the chalk to sound- hollow or rhythmic as it dragged over textures.

**Documentation Methods:**

Artist Greg Murr filmed the start of the walk; friends Alison Jones and Maisie Broome filmed the end of the work. When alone I held the camera in my right hand pulling the chalk with my left. Training the camera on the chalk line, occasionally recording at eye level to locate the work. Later editing out my voice repeatedly complaining of sore feet and fatigue, I did not want the work to reference self-pity or endurance. Significantly for this research the editing process showed me how sound reveals the condition, structure and material of place (see thesis page 40).

### **Line Down Manhattan 2003 (continued)**

#### **Collaborations / interventions related to the work:**

The passenger who said I could walk the length of Manhattan in a day. Artist Greg Murr accompanied me 52 blocks (west 220 St- West 168 St) - pulling the chalk and filming me pulling the chalk. I walked 173 blocks (173 St to East Houston). At Times Square a policeman asked what I was doing, and an extreme New Years Eve crowd, had me squeeze into a shop and wait for the crush of people to move on. Various passers-by's spoke to me joking, "Are you walking a dog?" jeering, "You're mad" encouraging "walking a line that's wonderful." I have included the audible comments in the documentation. However as I was walking swiftly there were not many spectator comments. Alison Jones and her daughter Maisie Broome met me at East Houston. They filmed and accompanied me to Battery Park.

#### **Evaluation of the work in relation to peer practice and author's research:**

In *Thin Green Line* (2007) Francis Alys trailed paint through Jerusalem along the 1948 armistice line between Jordan and Israel, redrawing the map into real time and place. *Line Down Manhattan* has been exhibited at Camberwell. Not previously understanding the potency of Manhattan Island's iconic image; I now realise (from viewer's response), that speaking the word Manhattan conjures in many people's minds filmic images and the shape of the island. Therefore saying, "I drew a chalk line down Manhattan" is also a manner of making the work. However despite my dislike of physical endurance, the process of being in place; walking the length of Manhattan was an important phenomenological experience, leading towards expanding my practice from two dimensions to performance and time-based processes. And importantly for the development of my research, the editing process revealed how ambient sound impacts the character of site through interacting with the materials and dimensions of environments.

#### **Related Plans / images /working drawings**

##### **Line Down Manhattan 2003**



Greg Murr. 10.35am 31/12/ 03  
Broadway Bridge-  
Stepping onto Manhattan Island



The first passer-by/witness/audience.



**Line Down Manhattan 2003 (continued)**



Broadway Temple 173rd St



Greg takes the subway 173rd St.



Dyckman House 204 St



View of the Hudson River



Empire Hotel Broadway & West 63rd



Times Square New Year crowds



New Year Times Square crowds



Sanctuary from the Times Square crowds



**Line Down Manhattan 2003 (continued)**



Alison Jones and her daughter Maissie met me on Houston and Broadway

Images showing a selection of various Manhattan Pavement and Sidewalk materials  
These influenced the chalk marks and also changed the sound of the dragging chalk



Brick herringbone



Granite (from Maine)



Hexagon cement tile



Metal Subway covering



Raw Cement



Scored cement



Metal cap stone pavement



Scored cement, slab & asphalt



Cement & brick /cobble



Cement slab



Grill vent



Glass bricks

**Thesis Chapter 1 page 44 Title of work: Rupert's Flight 2006 ( DVD2.3)**

**Background Concepts leading to the genesis of the work: information:**

Outside the house where I live is a broad road junction, (53 ft X 48 ft). Aeroplanes above fly west to Heathrow or the Americas. A newspaper memorial for the poet Rupert Brooke (April 23<sup>rd</sup> 1915) remembered his poem *The Soldier*. The poem speaks of soldiers made from their homeland dying in foreign battlefields. I realised a connection to my research, seeking evidence of interactions between environment and practitioner. As a general rule in my work I move through place, avoiding interactions with spectators. I determined to draw outside the house where I live, to remain with the work and be answerable for my actions. I also intended my drawing as a memorial to Rupert Brooke, and to reference the plight of war.

**Definition of the work:**

The process of making the Performance Drawing was the work. The film recording the making process is documentation of the work and the still images (exhibited) are single frames from the documentation of the work.

**Location and Duration:**

Road junction London SE15 (outside the house where I live). Performance Drawing 1 1/2 hours. Film footage: 1 1/2 hours. The Editing process: 4 hours. (2010 edit for exam / thesis DVD attachment 00:32) 2011 edit 10:56

**Processes applied during the production of the work:**

On the date of Rupert Brooke's death (23<sup>rd</sup> April), wearing a reflective bicycle strap, with a lump of raw chalk on a bamboo pole. I followed a plan; pacing out then drawing a life size MiG 21 fighter plane onto the road junction of Hollydale Road and Lugard Road. I then added the words from the first verse of Brooke's poem "The Soldier", around the outline of the aeroplane.

*'If I should die, think only this of me....*

*That there's some corner of a foreign field*

*That is forever England. There shall be*

*In that rich earth a richer dust concealed;*

*A dust whom England bore, shaped, made aware, ...'*

**Documentation Methods:**

A camcorder on a tripod in an upstairs window of the house where I live, recording the drawing process. As the camera was distanced from my drawing process (being inside the house) aggressive verbal interventions from members of the public/ passers-by, were not audible. After completing the drawing I took the camera outside, and recorded the chalk traces from different angles. The following evening, a rainstorm softened and aesthetically improved the chalk traces; I documented the changed marks.



**Background / Concepts leading to the genesis of the work:**

After *Drawing your Desire* (following people through Chelsea Quadrant), I wanted to make a work in the same site, revealing the opposite of motion. Laura Mulvey in her book *Death 24 x a Second*,<sup>2</sup> describes film (still images shown in sequence formulating motion), or motions suspended (see thesis page 73). I saw an image of a site where an explorer had died; the nutrients from his body fed the tundra so the plants had grown into his shape (see thesis page 54 *thoughts during the process*). Motion from a body seeped into botanical form.

**Definition of the work:**

The action of lying on the grass was the work; still photographs taken of the action are the documentation of that work.

**Location and Duration:**

Chelsea College Milbank Quadrant (the central grass square) The action: 5 minutes. (Not included on the attachment DVD)

**Processes applied during the production of the work:**

A short action suspending motion (lying down) in a public place. Through doing the action I understood that organic forms alive or dead are in motion suspended within a form.

**Documentation methods:**

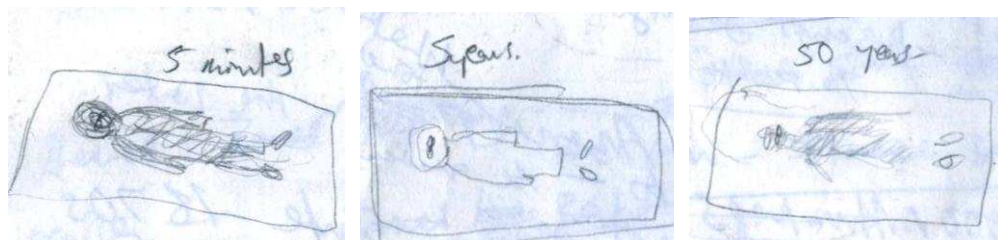
Chelsea student Sandra Wroe photographed me from different angles, showing my body in the context of the site. Wroe took 6 photographs.

**Collaborations/ Interventions related to the work:**

Sandra Wroe photographed the action.

**Evaluation of the work in relation to peer practice and author's research:**

Artist Bruce McLean made *Pose Works for Plinths 3 1971*<sup>3</sup> ... an ironic and humorous commentary on the pomposity of .. large plinth based sculptures. <sup>3</sup> Lying on the grass was not intended to be comical, but the documentation images show a body lying well wrapped, its prone position humorously contrasting with the grand conventional architectural site. This action although not a significant work, did contribute to my thinking around motion, and that the opposite of motion might be suspended motion.

**Related Plans / images /working drawings**

Preliminary drawings: how long might it take for a body to disappear into the earth?

<sup>2</sup> L. Mulvey, *Death 24x a Second: Stillness and the Moving Image*, UK: Reaktion Books Ltd, 2006

<sup>3</sup> Bruce McLean, *Pose work for Plinths 3 1971* available on line at [tate.org.uk](http://tate.org.uk)

**Thesis Chapter 2 page 57-59. Title of work: *Walking Drawing 2004 (DVD1.2)***

**Background / Concepts leading to the genesis of the work:**

As a Central Saint Martins student I wanted to revisit Vocational and Advanced Sculpture students Richard Long and Hamish Fulton's 1967 Art Walk. In February 1967 they invited fellow students to walk to the country. Considering the problematic issues around documenting live work- defining which is the work- the recording of the performance or the performance itself, I endeavoured to bridge the gap between performance and documentation. By drawing the walk while filming drawing the walk, I documented the documentation during the process of the performance.

**Definition of the work:**

The walk was the performance drawing work, the drawings made during the walk are vestiges of that performance drawing, and still frames from the video of the performance are documentation of the work.

**Location and Duration:**

From Central Saint Martins (Charing Cross Rd) along the Roman road- Watling Street- to Radlett. The walk: 11 hours (11am to 10pm). Documentation: 5 hours by the author. 7 hours collectively; Antonio Boramani, Dwight Clarke and Casper Below. Editing process: 2 weeks. Exhibited documentation length 3 minutes. (2010 edit for exam / thesis DVD attachment 00:33) 2011 edit 8:27

**Processes applied during the production of the work:**

Correspondence: Long & Fulton concerning their route. Designing / constructing a camera harness with support for sketchbook. Simultaneously walking & drawing, beginning a new drawing when initial reference points, were passed.

**Documentation Methods:**

A camera fixed into a harness recording the view ahead and also the sketches being made of that view, while moving into that view. Antonio Boramani, Dwight Clarke, Jax Horsfield and Casper Below, joined me at different points in the walk recording the performance and the context of the walk. Due to fatigue and dizziness (triggered by looking up and down refocusing and moving forward in the walking drawing process), the last 5 miles was arduous, in the documentation I sounded pathetic, and Below sounded over harsh- our voices changed the tone of the work, so I edited them out.

**Collaborations / interventions related to the work:**

Boramani, Clarke, and Below documented the work -and colleagues accompanied the start of the performance.

**Evaluation of the work in relation to peer practice author's research:**

This work responded to Long and Fulton's 1967 Art Walk, and played with defining where the work exists in documented performances. This work-explored drawing in motion and in response to the environment. The environment affected the practitioner and the drawing, but the drawing and the action did not affect the environment, so no interaction between practitioner and place occurred



## Related Plans / images /working drawings. Walking Drawing 2004

Documentation support / colleagues and photographers



Antonio Boramani: Charing X Rd- Edgware Rd



Dwight Clarke: Edgware Rd - Kilburn



Jax Horsefield: Kilburn - Hendon



Caspar Below: Hendon - Radlett



Tea break Kilburn



Tea Break Hendon

日曜口一工曜口 十前10時一十後5時 休口日休  
セッション/11月29日(水) 午後6時30分一8時30分

MUST'VE BEEN THE JUNE 21 REPEAT ROUTE.

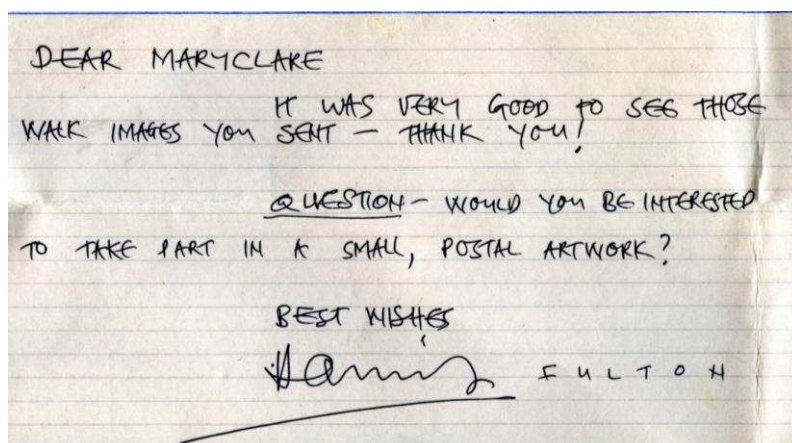
805-0059 北九州市八幡東区尾倉2-6-1, 3F / 2-6-1 3F Ogura Yahata-higashi-ku Kitakyushu / phone: +81 093 663 1615 / Fax: +81 093 663 1610

*Best Wishes* *Hamish*

CCA  
CENTER FOR CONTEMPORARY ART  
KITAKYUSHU

I DISCOVERED THAT THE ROUTE OF THE  
1967 WALK WENT DOWN OXFORD ST,  
RIGHT AT MARBLE ARCH UP EDGEWARE  
ROAD - WHICH I DID THE OTHER DAY,  
40 YEARS LATER TO THE MINUTE.  
SO THE ROUTE I GAVE YOU

Correspondance : Hamish Fulton remembering the route and revisiting the walk 2004



Invitation 2004

**Background /Concepts leading to the genesis of the work:**

An exploration of drawing while in motion and fascination with the Doppler Slip, the visualise version of the Doppler Shift (a sound's change in tone, from approaching to passing). Seen from a moving vehicle; buildings appear to move on their axis, changing perspective and revealing two or more of their planes.

**Definition of the work:**

The drawings made while sitting in a moving train and witnessing the landscape passing, are the work. Still photographs of those drawings are documentation.

**Location and Duration:**

A 3 and 1/2 hour train journey from Waterloo to Exeter. Drawings made during the journey, each taking approximately half an hour to make. (Not included on the attachment DVD)

**Processes applied during the production of the work:**

The motion allowing no time for detail, design, attention to personal style, and no concern for composition, released the practitioner from the responsibility of those considerations. The flying vista sandwiched between the constant view of the railway lines and the sky both of which held a slight wave mimicking the sway of the train. The end result being unknown, made the process explorative, led by the vista, and the practitioner's attempt to keep up. Marks over laid into a mesh- recording (in responding traces), the attitude and general form of the swiftly passing landscape shapes of buildings, lines of hedges, angles of hills, the direction of trees etc.

**Methods employed for the documentation of the work:**

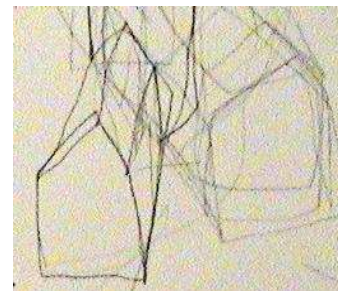
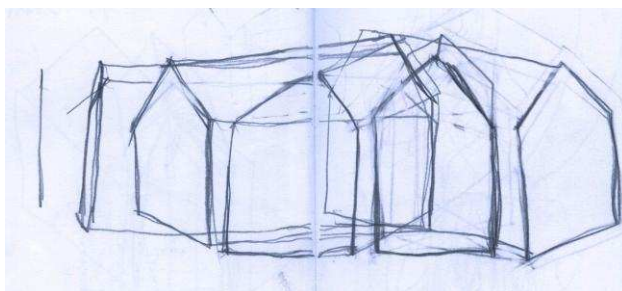
Still photographs of the drawings are documentations of the work.

**Collaborations and interventions related to the work:**

None

**Evaluation of the work in relation to peer practice & author's research:**

This work - a second response to Rachel Lowe's work *Letter to an unknown person # 5* (1998), in which she draws the landscape on a window of a moving car- showed that being in motion through the landscape affected the drawing and the practitioner but no affect was made on the environment, so no interaction occurred.

**Related working drawings;**

sketches of buildings in Doppler slip by M.Foa 2005.

**Thesis Chapter 2 page 67-68 Title of work: *Drawing your Desire 2006***  
**(DVD2.2)**

**Background / Concepts leading to the genesis of the work:**

Artist Christian Nold told me about Desire Lines; tracks formed from people's footsteps across grassy areas, denoting the preferred passage over the paved pathway. In Vito Acconci's *Following Piece* he followed a person until he / she disappeared into a private place. Sophie Calle in her 1980 work *Suite Vénitienne* followed a man from Paris to Venice and photographed him for almost two weeks. In Richard Long's 1967 *A Line made by walking*, his tramping over the same ground, wore the grass into a track. While referencing works by Acconci, Long and Calle, *Drawing Your Desire* intended to reveal people's most frequently travelled pathways through place.

**Definition of the work:**

The performance drawing, tracing pedestrian's passage in raw chalk on Chelsea quadrant was the work. The film recording the performance was the documentation; still frames from the film are also documentation of the work.

**Location and Duration:**

Chelsea College quadrant. Performance Drawing: 2 1/2 hours. Film documentation: 2 hours. Editing process: 4 days. Edit for exhibition variable 3-6 minutes. (2010 edit for exam / thesis DVD attachment 00:28) 2011 edit 8:32

**Processes applied during the production of the work:**

Following walkers, commuters, students, as they crossed the Chelsea College of Art (UAL) quadrant from one point to another. The quadrant being a paved area meant my action (tracing passages with raw chalk), temporarily marked the tracks of pedestrians, and over the duration of the work showed the pathways most travelled.

**Documentation Methods:**

A hand held camcorder accompanying my action and also a second camera operated by artist Robert Lazar recording my performance and the surrounding context.

**Collaborations and interventions related to the work:**

Walkers / commuters / students / tourists / passers-by as they crossed the Chelsea College of Art (UAL) Millbank quadrant, and Robert Lazar documenting the performance drawing.

**Evaluation of the work in relation to peer practice and authors research:**

This work responded to works by Richard Long, Vito Acconci and Sophie Calle, documentation was exhibited in the Jerwood Drawing show 2006. From viewing the documentation my action appears to intimidate the passers-by, rather than drawing their desire I influenced their route of passage. The drawing imposed temporary traces on the quadrant, and although the chalk signed the passage of pedestrians, and may have influenced later pedestrian's routes (see *Lost Borrowed and Found* Chapter 3 pages 112-113 and Appendix 188) the quadrant itself did not respond, therefore no interaction occurred between the environment and the practitioner.



## Related Plans / images /working drawings

### Drawing your Desire 2006



Robert Lazar (with friend) drawing the Chelsea Quadrant  
(First he documented my drawing - then I documented his drawing)



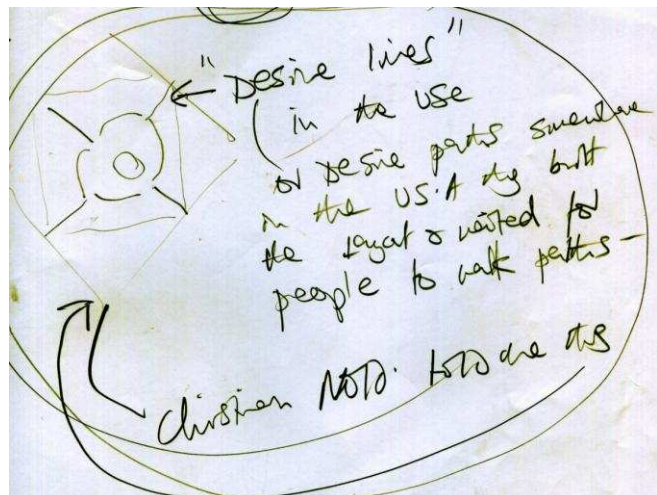
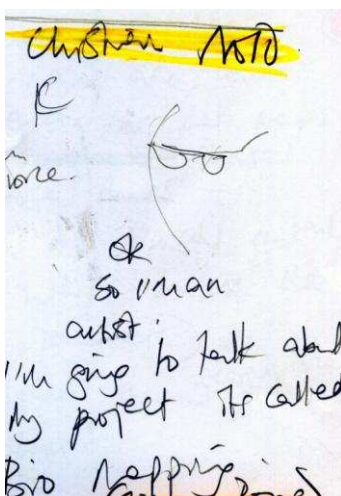
Plane over Chelsea alerted me to  
Desire lines in the sky (airplane exhaust)



Lump of raw chalk

Notes taken at *Engaging the Impossible* research symposium

CSM 27/10/05



I met artist Christian Nold at *Engaging the Impossible* CSM research symposium, and learned about his Bio Mapping practice, he also told me about Desire Lines.

**Thesis Chapter 2 page 69. Title of work: *Drawing the Resolution* 2007 (DVD2.1)**

**Background / Concepts leading to the genesis of the work:**

Commissioned to perform at the Margate Rocks festival, I determined also to make a work in recognition of the Margate's maritime history, to bring Cook's *Resolution* back to Margate. On 25th June 1776 William Anderson (surgeon's mate) wrote in the ship's log, "...weigh'd and at night anchor'd between Margate sand and the North Foreland."<sup>4</sup> Also: The Nayland Rock Hotel on Margate seafront houses asylum seekers waiting to have their claims determined. They are people held in limbo outside society.

The word Resolution has 11 meanings, as listed below (sourced from Dictionary.com)

1: a formal expression by a meeting; agreed to by a vote

2: the ability of a microscope or telescope to measure the angular separation of images that are close together

3: the trait of being resolute; firmness of purpose

4: finding a solution to a problem

5: something settled or resolved; the outcome of decision making

6: analysis into clear-cut components

7: (computer science) the number of pixels per square inch on a computer-generated display; the greater the resolution, the better the picture

8: the subsidence of swelling or others signs of inflammation (especially in a lung)

9: (music) a dissonant chord is followed by a consonant chord

10: a statement that solves a problem or explains how to solve the problem

11: a decision to do something or to behave in a certain manner

**Definition of the work:**

The action of performance drawing with a stick in the sand was the work. The film and still frames from the film are documentation of the work.

**Location and Duration:**

Margate Sands at low tide. 1 1/2 hours pacing out and drawing the Resolution. Film documentation: 1 hour. Editing process: 1 day. Edit for exhibition / display: 2 minutes. (2010 edit for exam / thesis DVD attachment 00:36) 2011 edit 4:46

**Processes applied during the production of the work:**

Pacing out the deck plan, pulling a stick over sand, rubbing mistakes away, racing tide.

**Documentation Methods:**

During the drawing I filmed the process holding the stick to draw in one hand and the camera in my other hand. A passer-by filmed me in context using my camera.

**Collaborations and interventions related to the work:**

The passer-by who filmed me, and the approaching tide that hurried my work.

**Evaluation of the work in relation to peer practice and author's research:**

In *On Line* <sup>5</sup> (2010) images show Atsuko Tanaka's *Round on Sand* 1968 -'this drawing in nature, a line in the sand, implies the use of action to reach toward the infinite. <sup>6</sup> Racing the tide, and rubbing away mistakes with my foot, introduced unplanned sounds and visual slips, benefiting the documentation. It might be argued that the tide affected the drawing by dissolving the work, and so a momentary interaction between place practitioner and drawing did occur.

<sup>4</sup> <http://www.captaincooksociety.com/ccsu8012.htm>. (Accessed 11 May 2011)

<sup>5</sup> *On Line*, *Drawing Through the Twentieth Century*, eds C.de Zegher and C.Butler, US: Moma; 2010, p.167

<sup>6</sup> C. Butler, 'Walkaround Time, Dance and Drawing in the Twentieth Century' in *ON Line Drawing Through the Twentieth Century*.



**Thesis page: 85, 112-113 Title of work: *Lost Borrowed and Found 2006* (DVD1.5)**

**Background / Concepts leading to the genesis of the work:**

Southwark Council commission for Architecture week June 2006. Temporary installations remembering buildings that stood in the borough and others from elsewhere that have a connection to South East London. To bring back London Bridge from Arizona, to reveal a line of Victorian houses that once stood in Camberwell, to relocate Timbuktu University in Peckham, and to anchor the SS Great Britain in Southwark. Also referencing Bachelard's *The Poetics of space*

*“ The old saying “We bring our layers with us”, has many variations.  
The house is not experienced from day to day only, on the thread  
of a narrative, or in the telling of our own story. Through dreams the  
various dwelling places in our lives co-penetrate and retain the  
treasures of former days. And after we are in the new house when  
memories of other places we have lived in come back to us , .... ”*

London Bridge (originally in Southwark), was bought by American Robert McCulloch, and now spans Thompson Bay Arizona from Lake Havasu City to Pittsburgh Point.

Neat Street located in what is now Burgess Park, was demolished following the 1943 Abercrombie plan for open spaces and the closing of the Grand Surrey canal in 1970.

SS Great Britain Designed by Isambard Kingdom Brunel; he and his father Marc Isambard Brunel built Greenwich Thames foot tunnel near Kingstairs Gardens.

Timbuktu University Mali, West Africa. Southwark is home to one of the largest West African communities outside West Africa (see Southwark Council website).

By revealing an “other” space into a familiar place, the ordinary is made extraordinary, refreshed and renewed by new connections and associations. The surprise of displacement triggers memories and changes the reading of the building and the site.

**Definition of the work:**

The drawings on the grass were the work. The process of making the drawings (walking with a games pitch marker) was generally concealed amongst trees or at a distance in an open space, and was therefore an inconspicuous performance. The film and still images taken from the film are documentations of the works. The moving and still images are also documentations of interactions between the works and different passer-by's (those who were not consciously interacting with the work), and witnesses (those who consciously responded to the drawings)

**Lost Borrowed and Found 2006 (continued)**

**Location and Duration:**

Parks in the Borough of Southwark, South East London. Honour Oak Park-London Bridge: 990ft x 120ft. Burgess Park-Neat Street: 330 ft x 43ft. Kingstairs Gardens-SS Great Britain: 322ft x 50.6ft Peckham Rye-Timbuktu University: 229.6 ft x 164 ft. Drawing London Bridge: 1 day. Drawing Timbuktu University: 3 hours, Drawing Neat Street: 1 day. Drawing SS Great Britain: 1 day. Film taken; 5 hours, editing process; 1 week, edit for exhibition/display variable (between 3 and 10 minutes). (2010 edit for exam / thesis DVD attachment 00:51) 2011 edit 8:10

**Processes applied during the production of the work:**

Research was undertaken in order to identify appropriate sites for the drawings. Preliminary plans sourced from Southwark Archives, [www.ssgreatbritan.org](http://www.ssgreatbritan.org) and the Aga Khan programme for Islamic Architecture, MIT. Transferring the footprints from paper to ground by pacing and pegging out; pushing found sticks into the ground-sometimes connected together with string. The games pitch marker filled with gypsum (supplied by Quadron and Southwark Council), was used to draw white lines across green grass. The temporary material (gypsum), was visible for a number of days, then gradually rubbed away by weather and the passage of people and animals.

**Documentation Methods:**

Quadron Employee Marcus filmed during the making of London Bridge in Honor Oak Park, Designer Tessa Brown Filmed in Burgess Park, a passer-by filmed in Peckham Rye Park, additional documentation made by the author.

**Collaborations and interventions related to the work:**

Stephen Humphrey (Southwark archives), John Sheaff (Southwark Parks), Joe Moore (Quadron Manager). London Bridge pacing / pegging supported by Marcus (Quadron)

**Evaluation of the work in relation to peer practice and authors research:**

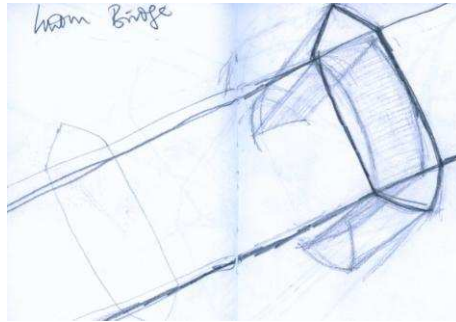
In 1968 Dennis Oppenheim made *Gallery Transplant* in which he drew the footprint of The Andrew Dickenson White Museum Cornell University to a Bird Sanctuary (Pond) near Ithaca Images documenting the work read "*Activated (ice and snow). Duration of limits 24hours*". This work - drawing onto the ground was a significant development in my research, the intention to interact more directly with the environment entailed leaving the two dimensional paper surface and marking the drawings onto the environment, bridging the distance between practitioner and environment. Despite the drawings being flat on the ground they occupied an area in a sculptural sense and were physically interacted with by others. However the drawings were responded to like signs, and in this way imposed a directive onto site / place, distracting the passer-by from being aware of the environment they moved through. Rather than an interaction between place and practitioner, the drawings onto the ground were impositions onto the environment (as in *Drawing Your Desire* see page 183).



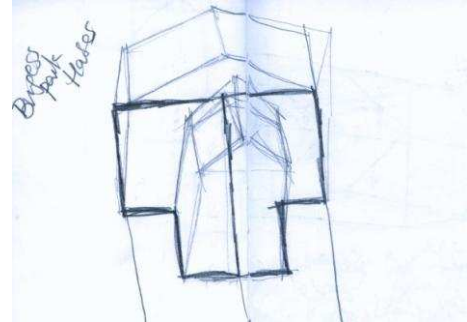
## Related Plans / images /working drawings

### Lost Borrowed and Found 2006

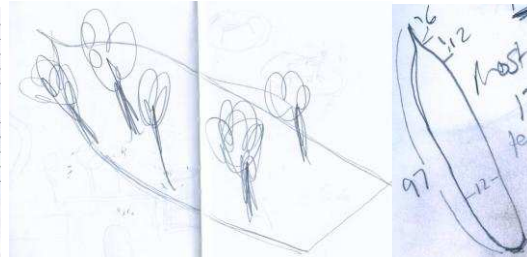
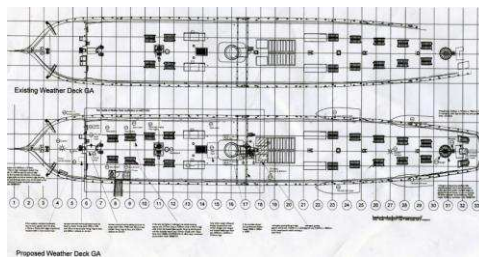
- 1) **London Bridge** (in Arizona) LOST  
Park: **Honor Oak** 990ft x 120ft



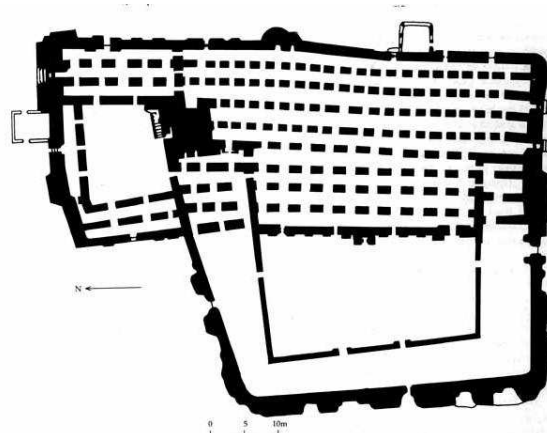
- 2) **Neat Street** (demolished) FOUND  
Park: **Burgess Park** 330 ft x 43ft



- 3) **SS Great Britain** (Bristol Dock) FOUND  
Park: **Kingstair's Gardens** 322ft x 50.6ft



- 4) **Timbuktu University** (Mali West Africa) BORROWED  
Park: **Peckham Rye Common**. 229.6 ft x 164. ft 70meters x 50meters



## Related Plans / images /working drawings

### Lost Borrowed and Found 2006 (continued)



Joe Moore; Manager of Quadron Services for Southwark Parks.



Marcus helping measure out London Bridge on Honour Oak Park



Quadron employee Peckham Rye Park



Sunburn



Interested bystanders



Following the chalk line



**Background /Concepts leading to the genesis of the work:**

This work was inspired by Brazilian Composer Heitor Villa-Lobos, who traced the outline of the mountains seen from his window onto music paper, then used the drawing as a melody for his composition. I read about Villa-Lobos in Diane Ackerman's book *A Natural History of the Senses*.<sup>7</sup> And was encouraged to develop sound scores in a Creative Sound workshop Tate Modern run by composer David Pickvance. Borrowing Villa-Lobos's concept; bringing together ideas of drawing, landscape, and sound, I applied it to the view from the house where I live in London.

**Definition of the work:**

The drawing (also defined as a Drawn Score) is the work.

**Location and Duration:**

South East London in the house where I live. Drawing: 40 minutes. Sonic / vocal translation of the Drawn Score: according to individual interpretation. (Not included on the attachment DVD)

**Processes applied during the production of the work:**

Research Diane Ackerman's *A Natural History of the Senses*, George Brett *Event Scores*, John Cage *49 waltzes for the 5 Boroughs* 1977.

**Documentation Methods:** Still Photographs

**Collaborations and interventions related to the work:**

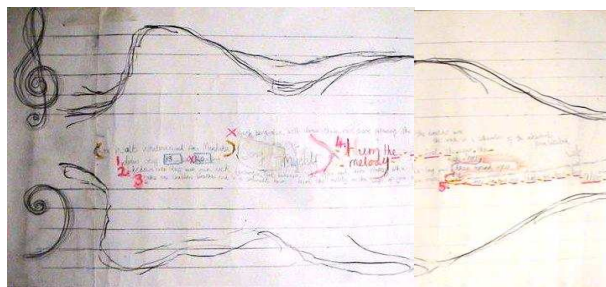
Encouragement from David Pickvance.

**Evaluation of the work in relation to peer practice and author's research:**

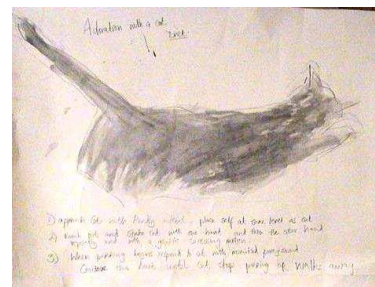
This work explored ways to connect drawing, the environment and sound, and expanded my practice to include replicable processes.

**Related Plans / images /working drawings**

Sound Scores made during the Creative Sound workshop 2007 Tate Modern tutor musician and composer David Pickvance.



**Song of myself**  
(After Ana Mendieta *Siluetas* Works 1975,  
and Walt Whitman *Song of Myself* 1856)



**Adoration with a cat (duet)**  
(after Carolee Schneemann  
*Infinity Kisses* 1981-88)

<sup>7</sup> D. Ackerman, *A Natural History of the Senses*, US: Vintage, 1995, p.xvii



**Background / Concepts leading to the genesis of the work:**

Remembering a number of places and narratives personally significant through emotional and or physical connection to myself; and rendering them into a composite Bachelardian landscape drawing. Bachelard in his text *The Poetics of Space*, underlines the psychological value of memory and place. Remembering that Thoreau tells us 'he had the map of his fields engraved in his soul,' Bachelard underlining the psychological value of memory and place suggests 'each one of us should make a surveyor's map of his lost fields and meadows.' Bachelard, perceiving landscape through dream and memory, recognizes the value of being aware of the landscapes we have inhabited. He maintains that through perceptive appreciation of the places we have left behind, we could achieve a healthy balance of reality, imagination and memory.

**Definition of the work:**

The Drawing (graphite on paper) is the work.

**Location and Duration:**

Drawn in the authors studio South London. Making the drawing: 3 days. (Not included on the attachment DVD)

**Processes applied during the production of the work:**

Remembering locations pertinent to the author's life- Maine, Cumberland, Papua New Guinea, Arizona, Nova Scotia, and 80° North: marks on paper.

**Methods employed for the documentation of the work:**

Still Photography.

**Collaborations and interventions related to the work:**

None

**Evaluation of the work in relation to peer practice and author's research:**

Making a concept into a drawing did not achieve an aesthetic landscape. Too much content weakened the image rendering it unsuitable for display or exhibition, although in isolation various details were more successful, conveying a sense of place and emotion. Taking Bachelard literally, the process of remembering places significantly related to the author's life and the process of weaving then together into one vista, was more pleasing than the visual outcome.

**Related Plans / images /working drawings**

Details from memory Landscape 2007



Childhood tramp Birthplace,

Maine boats,

Papua New Guinea.

**Thesis page: 107-108 Title of work : *Drawing the Retreat* 2007 (DVD1.6)**

**Background / Concepts leading to the genesis of the work :**

In July 2005, Evan Cook (originally Constantine's removals, later Art installation specialists) sited in Peckham since 1896, was demolished. The house where I live being next to Evan Cook meant I was driven to desperation by the noise and vibration of heavy machinery at the front and back of the house, and demolition, and construction at the end of the garden. Old maps of this area show *The Retreat*, a narrow lane which led from Deptford High Road, now Queen's Road Peckham, through orchards (now a construction site) to a Nunnery (now a boy's Catholic school). I set my belief in the potency of ritual in relation to the land, and attempting to rebalance the energy of the site I temporarily replaced *The Retreat*, in a line of grass cuttings.

**Definition of the work:**

The Performance drawing - meditatively sprinkling grass while walking through the construction site, was the work, because the intention - to temporarily change the energy of the site, occurred while walking amongst the machinery as the workers momentarily slowed the site to a calm. Some months later the site manager told me he could still see the line I'd drawn on the ground, amidst the new buildings, so I was confident that he at least experienced a shift in his interpretation of the site.

**Location and Duration:**

Evan Cook demolished factory/building site Peckham South East London. Performance: 1 & 1/2 hours. Film taken: 1 & 1/2 hours. Editing process: one day, edit for exhibition /display: variable 1-3 minutes. (2010 edit for exam / thesis DVD attachment 00:23) 2011 edit 5:25

**Processes applied during the production of the work:**

Research at Southwark archives, grass cuttings from Dulwich Park, walking (directed by a map), while sprinkling grass along the line of *The Retreat*, through the building site, from Queen's Road Peckham to the old boundary wall, between the site and school.

**Methods employed for the documentation of the work:**

One camera held by building site manager Andy H. documenting the performance drawing, later I also recorded the line drawn, and the workers in the site.

**Collaborations and interventions related to the work:**

Southwark Archives gave access to an early 1900's map of the area. Quadron Parks Managers Dulwich Park (supplied the grass cuttings) Andy H. building site manager allowed access to the site and documented the performance.

**Evaluation of the work in relation to peer practice and author's research:**

This work echoed *Line Down Manhattan* 2003 in method and intention (drawing a temporary line as a meditative gesture in response to disharmony). The work also echoed Francis Alÿs's work *The Thin Green Line* in which Alÿs poured green paint along the armistice line between Israel and Palestine. The grass line acted as a sign, and was therefore more of an imposition (on) than a temporary interaction with the site

## Related Plans / images /working drawings

### Drawing the Retreat 2007



Andy H Site manager



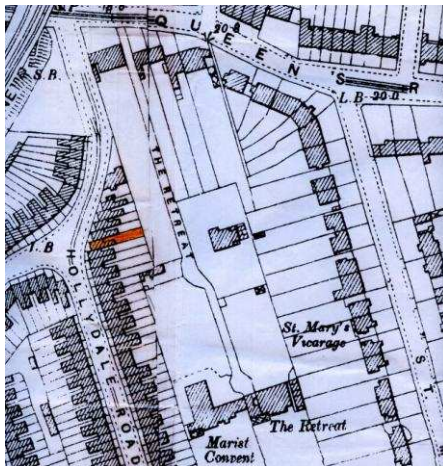
Security.



Weekend shift workers



Starting the grass drawing The Retreat



1900's Map of The Retreat  
(Red area marks where I live).



Building site; behind the house where I live.

**Thesis page: 110-111 Title of work: *House in Search of Belonging* 2006-  
(DVD1.4)**

**Background Concepts leading to the genesis of the work:**

In 1970's New England USA I knew people who built houses on land cleared from back woods areas; this self-sufficient idyll inspired me. In my research, investigating issues of territory also implicates concepts of belonging. The shape of a house (drawn in its simplest form) is an icon of belonging yet it is also a fragile temporary makeshift construction, the lines prone to shift in the weather and varying environments. Bachelard in his *The Poetics of Space* tells us '*...The house is not experienced from day to day only, on the thread of a narrative, or in the telling of our own story. Through dreams the various dwelling places in our lives co-penetrate and retain the treasures of former days. And after we are in the new house when memories of other places we have lived in come back to us....*' Romanian artist Andre Cadere (1934-78) left behind a body of work, 180 *Barres de Bois* (bars of wood) of different lengths. These *Barres de Bois* were made of wooden hand made segments all the same size (their length relates to their radius), drilled, painted in different colours and fitted together. Cadere took his *Barre de Bois*—to exhibitions round Europe and New York, and either held the *Barre* like a staff or laid it down in a carefully chosen place. Cadere wanted his interventions to create a disturbance, within the art system, which he saw as representing other social systems.

**Definition of the work:**

The performance in each location is the work, because acted out in each place (related to the author by experience or memory), is the construction of a home remembered or dreamed. However the film documenting the different performances, is also a work grown out of the original work, because it brings together the different locations thus achieving Bachelard's collective '*...treasures of former days*'. Still frames from the film are documentation of the work.

**Location: Duration:**

Venice Ghetto, Venice Lido, Brockley Hill South London, Hollydale Road South London, Pembridge Square North London, Vicarage Garden Berkshire, Penpont Brecon Beacons, Pembrokeshire Coast Path, Hullerbank Farm Cumbria, Bridge Cottage Cumbria. Design and Construction of the portable house / frame: 4 days, Filming: 2006 ongoing-to date (February 2011) approximately 12 hours. Editing process ongoing: 7 days. Edit for exhibition/ display variable length. (2010 edit for exam / thesis DVD attachment 00:29) 2011 edit 13:20

**Processes applied during the production of the work:**

Selection of sites associated with the author's life. Design & construction of the house/ frame, performance constructing the frame in various locations.

**Documentation Methods**

The Camera on a Tripod, colleagues, friends and passers-bys documented the different performances, and the contexts of the performances.



## House in Search of Belonging 2006(continued)

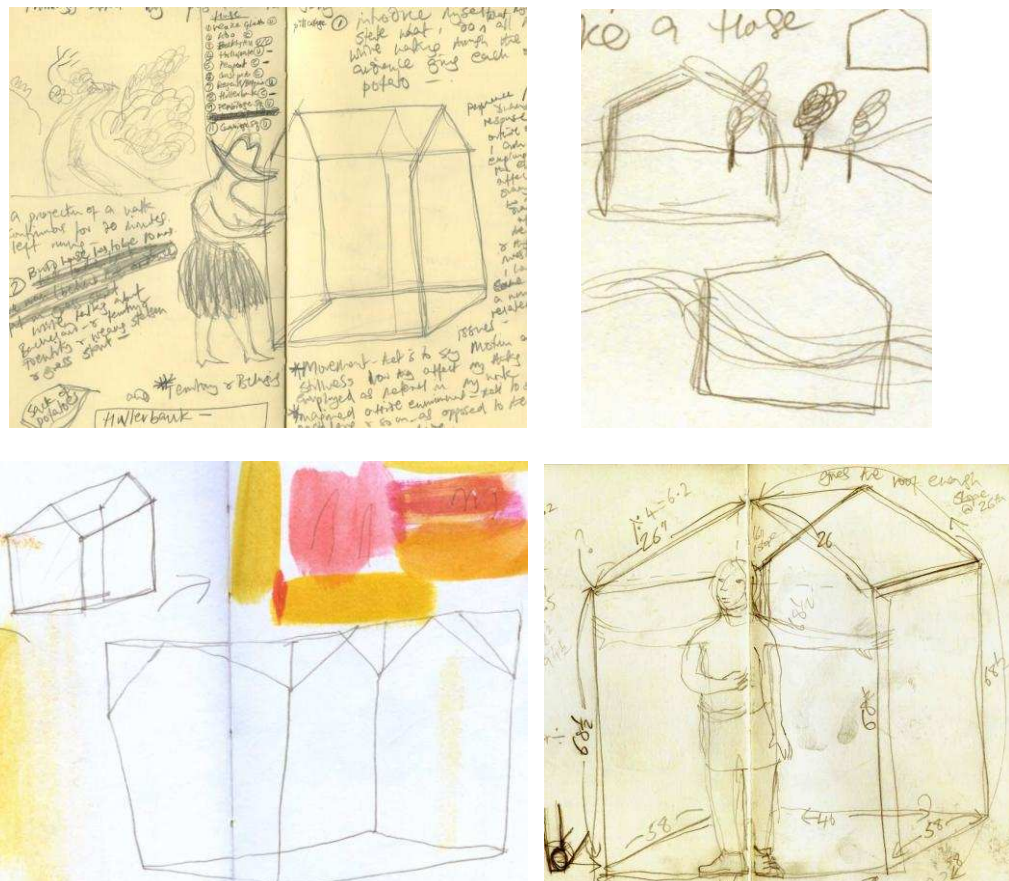
### **Collaborations and interventions related to the work:**

Artist Greg Murr documented the performances in Venice. Children played through the House in the Ghetto. Artist Charles Shearer documented the performance in Hollydale Road, Garden designer Devina Hogg documented the performance in the Brecon Beacons, a cat walked through the House in Pembridge Square, other performances were documented with the camera on a tripod.

### **Evaluation of the work in relation to peer practice and author's research:**

Although inspired by Andre Cadere's *Barres de Bois*, I did not intend my performances as disruptive interventions into the different locations, but rather responses to Bachelard's ideas of memories of home. In this way it could be argued that the work was over nostalgic. However I would defend that any nostalgia in the work adhered to the original meaning of the word: 'a longing for home', not the later interpretation, 'a yearning for the past' (see thesis pages 102-103). As this work was temporary and did not leave any mark on the surface of the environment, it did not activate the issue of signs in relation to directing the passer-by through the environment, or distracting the passer-by from being aware of the environment. However the construction of the house itself being such an iconic emblem was a momentary imposition onto place, fleetingly interacting with the weather/ wind and the surface of the ground.

### **Related Plans / images /working drawings**



Design drawings for the house - shape- dimensions, transportability, and transparentness.

**Thesis page 121-122, 133-137****Title of work: *Thermal Imaging / Lethaby Sounding 2007 (DVD2.4)*****Background Concepts leading to the genesis of the work:**

This practical research comprises two parts, firstly (inspired by artist Christina Nold's emotional mapping practice),<sup>8</sup> an action investigating the possibility of revealing invisible human interaction with environment. Secondly responding to the projected thermal imagery, an examination of vocal sound drawing in an internal space, exploring how sound might emotionally enhance, or contribute to the narrative reading of imagery. The Lethaby Gallery (Central Saint Martins UAL) with a central cupola, and no walls parallel to any other, is sonically hypersensitive, and therefore a significant space in which to explore vocal resonance. I used a Dulcimer as a tuning fork to pitch my voice.<sup>9</sup>

Searching for a human element (other than emotion) that might interact with the environment, I met *Sense About Science* spokesperson Dr Eric De Silva.<sup>10</sup> (see thesis page 123). De Silva explained radio waves are the lowest frequency, they move through place revealing the material of place and can themselves be revealed with transistors. This led me to understand that because sound is durational, and spatial, and maps its source in relation to place and visa versa, it can be argued that sound can be a material to draw with, and if sound is the material and the practitioner using their voice is the source of that sound, then the practitioner is also the tool during the vocal sounding process, thereby bridging any separation between environment and practitioner. De Silva also discussed temperature and I realised thermal imagery could evidence human temperature within environment. Merleau-Ponty in his text *The Primacy of Perception* holds that there is an intertwining between the body and the world (see thesis pages 60-63), and tells us 'the world is made of the same stuff as the body.'<sup>11</sup> Scientist and maverick Rupert Sheldrake has also investigated the relationship between humankind and environment 'Through our perceptions, the environment is brought within us, but we also extend outwards into the environment.'<sup>12</sup>

Concerning music / sound, in his text *The Painter of modern life and other essays* Baudelaire examining Wagner's *Tanhauser*, proposes that the audience during reception of music may also be emotionally transported. 'In music, just as in painting and even in the written word...there is always a lacuna which is filled in by the listener's imagination.'<sup>13</sup>

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<sup>8</sup> Artist Christian Nold layers galvanic skin tissue (stress) readings and Global Positioning Satellite information together to show the emotional condition of a person within a map of a place.

<sup>9</sup> This instrument is an Appalachian Hourglass Dulcimer, with four strings (the higher two strings are tuned to the same note). Originally designed by European American settlers, the constant note of the lower string, imitates the drone of Celtic pipes.

<sup>10</sup> Sense About Science is a London based Charity founded to inform the media on topical scientific issues

<sup>11</sup> M. Merleau-Ponty, 'Eye and Mind' in *The Primacy of Perception*, ed J.M Edie, US: Northwestern University Press, 1964. p163.

<sup>12</sup> R. Sheldrake, "The sense of being stared at" in *Seven experiments that could change the world*. Park Street Press, Rochester Vermont. 2002. pp106-107

<sup>13</sup> C. Baudelaire, *The Painter of Modern Life and Other Essays*. P113

## **Thermal Imaging / Lethaby Sounding 2007 (continued)**

### **Definition of the work:**

The motions for the thermal camera to record were actions investigating temperature interactions between person and environment. The thermal film taken of the motions documented those actions, however because the still frames (digitally printed) from the documentation of the actions, evidence the temperature interactions, then the digitally printed still frames are the work. The Secondary practical exploration; vocal sound drawing in the Lethaby, responding to the thermal imagery, was an investigation (not a performance), to examine the actions of sound within a sonically active internal space enquiring whether vocal sound might enhance imagery. Film taken during this process is documentation of the investigation; still images are also documentation of that investigation.

### **Location and Duration:**

Outside Ti thermal imaging offices, Weybridge, Surrey, and the Lethaby Gallery Central Saint Martins (Southampton Row, Holborn) London. Thermal image action: 20 minutes, Film: twenty minutes, editing / selecting still frames for printing: 1 day. Sounding the Lethaby Examination: 1 Hour, Film 1 hour, editing process: 5 hours. (2010 edit for exam / thesis DVD attachment 00:48) 2011 edit 8:57

### **Processes applied during the production of the work:**

Investigating what hidden signals might be present in the outside environment through conversation with Dr Eric De Silva. Actions in front of the thermal camera; running, spinning, drawing with ice over the body, holding a flame, breathing onto a wall, to reveal different temperatures interactions. Experimenting with different vocal sound drawings investigating how the Lethaby space interacts with sound. To avoid the imposition of meaning, I scattered vocal sounds shifting pitches, tone, vibration and echo. Vocalising under the cupola the sonic vibration began a 'Standing Wave.' Vocalising to the thermal imagery I experimented following the action in sound endeavouring to enhance the reception of the images through vocal emotion.

### **Methods employed for the documentation of the work:**

Richard Wallace director Ti thermal imaging, filmed the actions. Sounding to the Thermal imagery in the Lethaby Gallery, recorded by a camera on a tripod, vocals digitally recorded.

### **Collaborations and interventions related to the work:**

Artist Christian Nold informed and inspired the work, Dr Eric de Silva advised and clarified scientific issues, Richard Wallace filmed the actions with his Thermal Camera.

### **Evaluation of the work in relation to peer and author's research:**

Artist Layla Curtis in her 2008 exhibition *Traceurs: to Trace, to Draw, to Go Fast*,<sup>14</sup> showed images of bleached white figures moving swiftly through a space, smearing the

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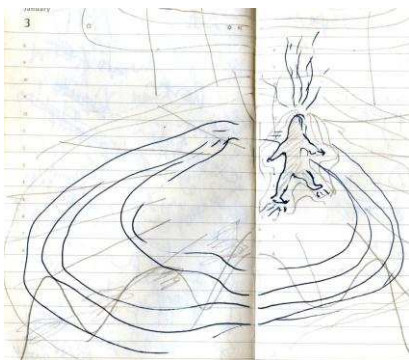
<sup>14</sup> Layla Curtis *Traceurs: to Trace, to Draw, to Go Fast*, exhibition at Chelsea Future Space, in association with Westminster City Council. Futurecity and the London Festival of Architecture 04/06/08 to 21/09/08



### **Thermal Imaging / Lethaby Sounding 2007 (continued)**

surfaces they touched in evaporating trails. In this way Curtis showed us how we trace our way through the world. Susan Philipsz in her Glasgow bridge installation *Lowlands* 2010 sings the lament of a drowned love enhancing the audience's emotional experience of place and layering narrative in her temporary sonic sculpture.<sup>15</sup> A number of the digitally printed thermal film frames will be included in *Hyperdrawing* edited by Phil Sawdon and published by I.B. Taurus before the end of 2011. This thermal work did reveal an interaction between humankind and environment, yet the interaction was limited to call and response rather than a conversation. The sounding examination revealed an unwelcome surprise. The recordings revealed how frequently my voice was out of tune; clearly I had lapsed into a transported state during the experience, affected by the surrounding resonance and response. However it is also clear that while the digital recorder documents / captures the sonic wave, it quashes emotional interpretation, because it lifts the sound out of its context, fixing the source & flattening the environmental response. I realise that objective assessment should be made through listening to recordings some time after the initial performance.<sup>16</sup>

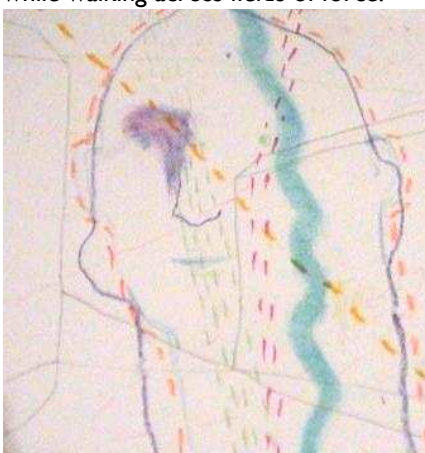
### **Related Plans / images /working drawings**



Imagined heat evaporating from a body while walking across fields of force.



Cold ice line down warm face.



Invisible signals imagined



Singing to my thermal self

<sup>15</sup> Later all six gallery research residents collaborated in a sounding exercise, exploring a broad range of vocal sounds in response to place: Whispering, Whimpering, laughing wailing shrieking, screaming, howling twittering, shouting, roaring, stuttering, mumbling, giggling, humming, babbling, murmuring, moaning, groaning, sighing, yawning, yelping, simpering, cackling, barking, hissing, slurping, whistling. These are the sounds that we explored in the Lethaby  
<sup>16</sup> Artist Sonya Boyce at the Centre for Drawing symposium at London College of Fashion (2009) spoke and sang her presentation. Boyce's delivery was a lesson in seamless calm delivery, no sudden dramatic musical interjection; her sang voice being equal in tone and no more emotive than her spoken voice, wove into her presentation beautifully, without fanfare or signal.

**Background / Concepts leading to the genesis of the work:**

In 2007 I attend a residency at Sølst in Jerderup Denmark, immediately after the Lethaby Gallery residency (where I'd begun experimenting with vocal sound drawing in internal space, and external environments). Sølst; a solitary building situated by a lake at the edge of a forest, was a useful environment to undertake exploratory work without interruption or distraction from others.

Because I used my own voice as material for the experiments, I became the tool in the process (bridging previous separations, held by a marking tool, between myself and the environment), and so interacted directly with the environment.

While my works, moving through environments are informed by the Situationist's Drift<sup>17</sup> and Baudelaire's Flâneur<sup>18</sup> my interest in vocal sounding is inspired by artist William Pope L. In Pope L's 2003 Tate Modern *Live Culture* presentation/performance he babbled, and rhythmically blathered, delivering no words of tangible sense.<sup>19</sup>

Mladen Dolar in his text *A Voice and Nothing More* believes the voice beyond words '...becomes senseless and threatening,'<sup>20</sup> I would argue it is the tone not the meaning in a voice, which portrays the noise maker /speaker's intention.

Concrete poets and Inuit throat singers also informed my vocalisations and in imitating the sounds of birds and human voices, rain and wind,<sup>21</sup> my sound drawing referenced theories of the development of language. The 'bow-wow' (imitation of animal sounds) the 'ding dong' (natural sound responses), and the 'pooh-pooh' (violent exclamations.<sup>22</sup>)

Merleau-Ponty In *The Body as Expression and Speech* disagrees with the 'naïve onomatopoeic theory' of how spoken word began, yet he explains the meanings of words are stimulated through 'naming: the shape of the world as heard or phonetically formed.'<sup>23</sup>

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17 G. Debord, 'Theorie de la Dérive', in *International Situationists # 2* Paris December 1958 <http://www.bopsecrets.org> (Accessed 27 March 2009) "a rapid passage through varied ambiances...Dérives involve playful-constructive behaviour and awareness of psychogeographical effects," G.Debord

18 C. Baudelaire, *The Painter of Modern Life and Other Essays*, trans J. Mayne, US: Phaidon, 1964. Constantine Guys was Baudelaire's flâneur, who observed and responded to the flow of urban life.

19 For around 20 minutes Pope L. vocalised without distinguishable language, he was in performance from the moment he touched down on British soil to the moment he left British soil; speaking no sense at all. And so referenced history's interpretation of the African, while simultaneously mocking racism with his sharp humour.

20 M. Dolar, *A Voice and Nothing More*, ed S.Zizek US: MIT Press, 2006.p.15

21 As part of my residency I made a gypsum drawing of a life size deck plan of a Viking ship on the grass between Solyst house and lake. A primary school visit, had the children interacting with the marks on the grass, and I saw again how drawings affect place, and influence the behaviour of people in those places where they are made.

22 M.Bates, *Man in Nature Foundations of Modern Biology*, US: University of Michigan, 1958.

23 M. Merleau-Ponty 'The Body as Expression and Speech' in *Phenomenology of Perception*, US, UK: Routledge, 2002. p.203

### **Danish Soundings 2007 (continued)**

#### **Definition of the work:**

The vocal sound drawing exercises undertaken to investigate different manners of sounding to and with place, were research actions. (These were the gestation of the Driftsong process that I later developed.) The film taken of those actions is documentation, and still images taken from that film are also documentation. However the edited footage of that documentation collates a series of investigations, revealing the development of a vocal process, investigating and gradually interacting with place. Therefore the edited film is a work grown out of the actions.

#### **Location and Duration:**

Sølst (international Art Foundation) in Jerderup rural Denmark.

Research actions undertaken over 4 weeks, Film documenting research actions: 7 hours, editing process: 1 week. Edit for display / exhibition variable (3minutes plus) (2010 edit for exam / thesis DVD attachment 00:50) 2011 edit 12:05

#### **Processes applied during the production of the work:**

Exploratory vocal sound drawing exercises, experimenting with mimic, echo, and imitation. Responding to the sounds of birds, human voices, rain & wind, through the lakeside forest, by the sea and from a boat on the lake.<sup>24</sup>

#### **Documentation Methods:**

I wore / hand held the camera while making vocal sound drawings, moving through outside environments.

#### **Collaborations and interventions related to the work:**

I made vocal sound drawing interactions with weather, bird noises and voices of distant passers-by.

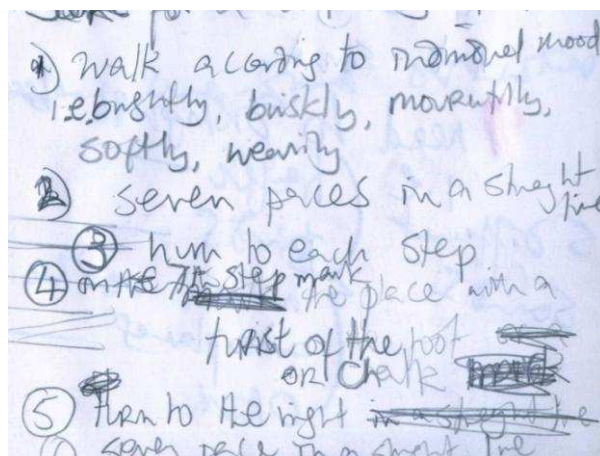
#### **Evaluation of the work in relation to peer practice and authors' research:**

This work references William Pope L's 2003 Tate Modern presentation / performance, Concrete Poetry, and also the work of 2010 Turner Prize winner Susan Philipsz. While some of the vocal sound drawing exercises managed to convey a sense of interaction beyond mimicry, others did not produce satisfactory outcome, yet it was important for this research process that all the exercises were undertaken, in order that the vocal range advanced the development of the Driftsinging process.

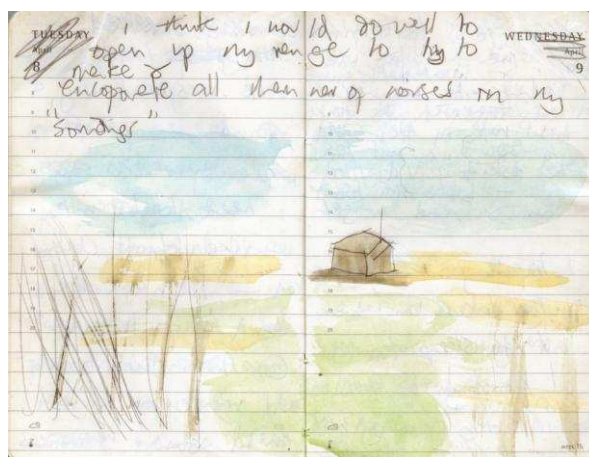
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<sup>24</sup> As part of my residency I made a gypsum drawing of a life size deck plan of a Viking ship on the grass between Solyst house and lake. A primary school visit, had the children interacting with the marks on the grass, and I saw again how drawings affect place, and influence the behaviour of people in those places where they are made.

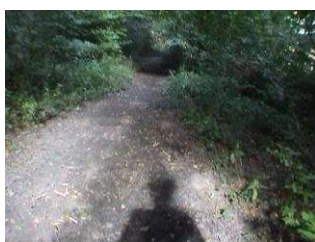
**Related Plans / images /working drawings**  
**Danish Soundings 2007**



First draft - Driftsong score



Sounding to the outside environment.



Sites of Soundings Denmark 2007

**Thesis page:141      Title of work: *Finding the Peck* 2008 (DVD2.6)**

**Background / Concepts leading to the genesis of the work:**

Following a residency in Denmark during which I began to develop the Driftsinging process - writing scores and vocally drawing sounds in response with place, I continued to experiment with this psychogeographical process in the area that I live (south East London). My research focus: to investigate whether it is possible to reveal evidence of an interaction between place practitioner and the work, led me through various practical examinations. First I made drawings in graphite marks on paper, then I developed my practice to include performance, while temporarily marking the ground. Documentation of these works, led me to understand that sound interacts with environment, and conversations with scientist Dr Eric de Silva taught me that it is possible to argue sound can be a material to draw with. Also using my voice as material for the vocal sounding experiments meant that I became the tool in the process (bridging any separation between myself and the environment previously held by a marking tool), and so interacted directly with the environment. I continued to expand my practice by investigating various vocal sound drawing methods responding to and endeavouring to interact with place.

In 2006 when I drew a line of houses on Burgess Park (Lost Borrowed and Found see thesis pages 85,112-113) I noticed the grass had died in areas marking lines across the ground. Southwark Council explained these are *scorch marks*, and reveal solid structures beneath the earth surface. I wondered if other histories of place might similarly be revealed. The river Peck is buried in Peckham Rye Park, all that remains now is a trickle of water in a ditch. However a line of trees (included in a 1894 map of the area) lead out of the park and take a sudden turn away from the road. The river cannot be seen on the map but it is not difficult to imagine the trees might once have bordered the riverbank, and now 112 years later they reveal its route.

**Definition of the work:**

The vocal sound drawing, humming quietly to camera while searching for visible evidence of the river Peck, was an action undertaken towards developing a Driftsong. The film taken (and still frames from the film), are documentation of that action. The edited footage from the film documentation is the work because it is in this context that the *Finding the Peck* Driftsong, visibly and sonically came together into a comprehensive piece.

**Location and Duration:**

Peckham Rye Park, South East London. Driftsinging action: 2 hours, Film: 1 hour, Editing process: 4 hours, edit for display or exhibition: variable 1 to 3 minutes. (2010 edit for exam / thesis DVD attachment 00:54) 2011 edit 6:30

**Processes applied during the production of the work:**

Using my camera as witness and companion to converse with and identify landmark signs that suggest the course of a river, I sang / scatted while walking across the park following the likely flow of the buried river Peck.



### **Finding the Peck 2008 (continued)**

#### **Documentation Methods:**

I had held the camera while Driftsinging to place.

#### **Collaborations and interventions related to the work:**

As I was conversing with and employing the camera as the eye to speculate a visualisation of the river Peck, the camera was collaborative in the work. No one noticed my action. Walking along the street today talking humming mumbling by yourself, is not unusual and no longer attracts attention because the passers-by assume you are talking to someone on a mobile phone.

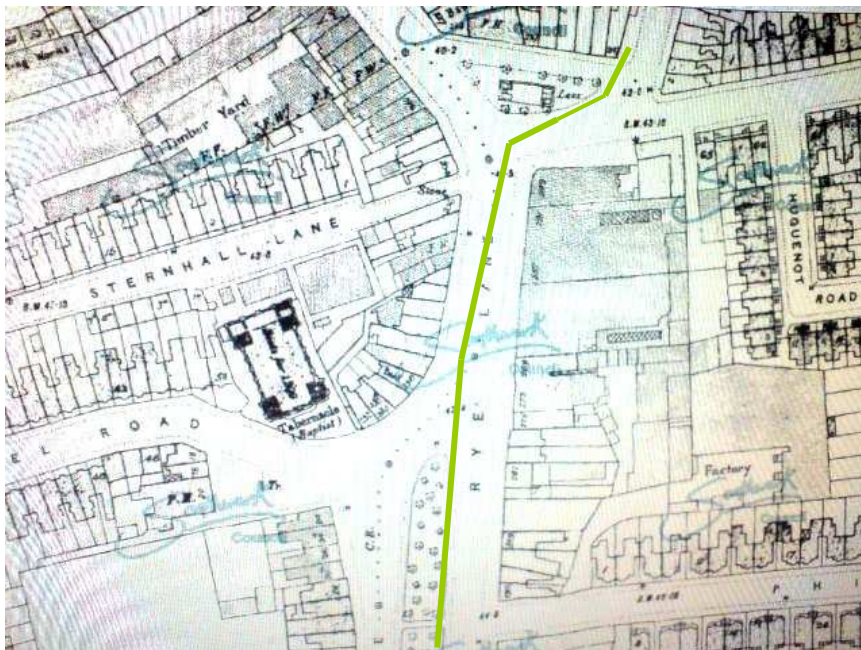
#### **Evaluation of the work in relation to peer practice and author's research:**

Canadian artist Janet Cardiff composes audio scores for one person to hear on headphones as they walk a prearranged route. Closely speaking to her listener, her voice intimately positions the listener as performer and the artist as documentation. In *Finding the Peck* there was little or no interaction between sound and place, but rather, softly sang speculations in conversation with the camera's seeing eye. This work did not achieve an interactive method of Driftsinging with place, however the edited work- a short speculation of the river Peck, appears as an intimate conversation with the viewer, and in this way introduced into my practice a more attentive regard for / awareness of the witness / spectator/passers-by/audience/listener.

#### **Related Plans / images /working drawings**



The source of the Peck (Peckham Rye park)



Trees leading out of the park-then away from the main road. 1894 map

**Thesis page: 142 Title of work: *Foot tunnel Driftsong 2008 (DVD3.1)***

**Background / Concepts leading to the genesis of the work:**

Peter Bond performance artist, writer, educator, senior lecturer in the cultural/contextual studies department at Central Saint Martins College of Art & Design, arranged to meet "Drawn Together" (the drawing quartet of which I am a member), on a performance day out in Greenwich. We met by the northern entrance to the Greenwich foot tunnel. I determined to make a Foot tunnel Driftsong, and asked Birgitta Hosea (artist, researcher and fellow member of Drawn Together) to document my performance at the north entrance while I Driftsang through the tunnel from the southern entrance. Artist Susan Philipsz's work *Lowlands Away 2010* employs amplifiers to project her voice underneath a bridge. Philipsz's work reminds us of the human tendency to call out under bridges. As Sonar measures the depth of the sea floor, so calling out can locate self in relation to boundaries of a structure.<sup>25</sup>

**Definition of the work:**

The Driftsong performance was the work, because as I Driftsang through the tunnel the vocal sound drawing resonated through the space and around the other foot tunnel walkers, affecting a strange sonic reverberation, reflecting and refracting. This sonic activity (caused by the sound source repeatedly sounding and in motion through its own reflection and refraction), cannot be captured from one listening point. The film is documentation of the Driftsong performance and still images from the film documentation are also documentation of the work.

**Location and Duration:**

Thames Foot tunnel Greenwich, south entrance to north entrance. The Driftsong performance: approximately 20 minutes. The Film documenting the performance: approximately 20 minutes, editing process: 2 days, edit for display or exhibition: 8 minutes and 58 seconds. (2010 edit for exam / thesis DVD attachment 00:59) 2011 edit 9:30

**Processes applied during the production of the work:**

Walking Driftsinging / playing a Dulcimer.

**Methods employed for the documentation of the work:**

Hosea stood at the north end of the foot tunnel, recording on film the sounds and images as I Driftsang from the south side towards her.

**Collaborations and interventions related to the work:**

A number of tunnel pedestrians sounded as they entered the tunnel (and passed the camera) whistling, singing, chatting to themselves, and these sounds are recorded on the documentation. Hosea filmed the performance.

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<sup>25</sup> "visually impaired humans (also) employ echolocation as part of their orienting repertoire while navigating the world" American Institute of Physics (2008, June 26). Sonar System For The Blind. ScienceDaily., <http://www.sciencedaily.com/releases/2008/06/080625153404.htm> (accessed 4 November 2008) J.Moorehead, 'Seeing with Sound', Guardian on line, Jan 27 2007. <http://www.guardian.co.uk/lifeandstyle/2007/jan/27/familyandrelationships.family2> (accessed August 31 08)

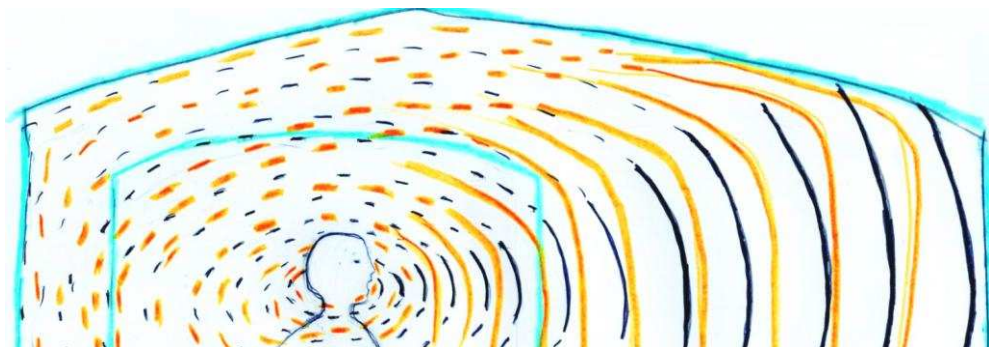


### **Foot tunnel Driftsong 2008 (continued)**

#### **Evaluation of the work in relation to peer practice and author's research:**

Susan Philipsz's *Lowlands Away* 2010 (and her other external sonic installations) underline the human propensity to call out under bridges. Perhaps this desire to be sonically reflected matches the desire to see oneself visually reflected. In conversation with artist and musician Jem Finer on how sound might affect the environment (see thesis page 143), Finer stated "sound is affected - shaped, modulated, resonated, echoed etc - by atmospheric conditions and physical surroundings (what you call the "outside environment"). ...." Finer then described my *Foot Tunnel Driftsong* as illustrating the affect of sound on place " perfectly actually, as peoples vocal responses to walking through it vary from the tuneful whistle through whoops and screams to silence.. " but also thought that "sound and mapping come unstuck ...sound can't be trusted... its origin becomes muddled." I agree sounds become confused, however as was revealed while making *The Foot Tunnel Driftsong*, sound does describe and in that way maps place spatially, dimensionally and materially albeit unreliably. This work clearly evidences how sound is affected by place - the constant resonance caused by the tubular environment manipulates and distorts every sound made within its space, and the atmosphere / sense of place is affected by those distorted sounds. At the 2010 Art and Cartography workshop at Concordia University Montreal (Organized by The International Cartographic Association) I presented a paper proposing that sound's temporary interaction with place, might make it be the most democratic method of mapping place. I also directed a practical workshop exploring sounding to heightening awareness of site, and the relationship between humankind and the environment.

#### **Related Plans / images /working drawings**



Imagined vocal sound waves inside a tunnel (the tunnel in blue)- black lines emanate from the source (voice) secondary waves are dotted red & black line reflecting and refracting against the material of the tunnel.

**Background / Concepts leading to the genesis of the work:**

David Furlong (British association of dowzers) in his 2008 presentation titled *London Ley*, described how London is patterned with triangles denoting lines of energy connected to sites in and outside the London area. One large triangle has its northern point in Hampstead Heath its Westerly point in Wimbledon and its Easterly point at Greenwich. Furlong explained the lower line of this triangle is problematic and carries negative energy. Responding to this problematic line, which runs through Southeast London where I live, I developed a project in two parts. Stage one of this project was informed by musician and writer David Toop who in his book "Haunted Weather", describes Japanese composer Takimitsu's duet titled "*Vacalism Ai*"<sup>26</sup> also the concept of "Sharawadji"<sup>27</sup> "*Sublime of the everyday, rising out of the bru ha ha sonic muddle*". Stage two was inspired by Werner Herzog's 1974 shamanistic walk, from Munich to Paris, undertaken to drive away the illness of his friend the film critic Lotte Eisner.

**Definition of the work:**

The process of collecting words of love was an action undertaken towards the second stage of the project. The live process of walking and singing (Driftsinging from Greenwich to Camberwell), was the Driftsinging performance work. The film and still photography taken of the performance are documentation of the work.

**Location and Duration:**

The lower Line of the London Ley Triangle from The Queen's House in Greenwich to Camberwell College of Art, Wilson Road. Driftsinging (Greenwich to Camberwell) 2 1/2 hours. Film documenting the work: 20 minutes, editing process: 3 hours, Edit of moving image, not (to date Jan 2011) been edited for display. (Not included on attachment DVD)

**Processes applied during the production of the work:**

Part One: I gathered translations of the word *love* from passers-by on the street outside Central Saint Martins's Lethaby Gallery (Theobolds Road and Southampton Way West London). Part Two: I performed the gathered words in a "South London Driftsong" attempting moments of Sharawadji along a section of the London Ley triangle, from the Queens House Greenwich to Wilson Road Camberwell.

**Documentation Methods:**

Photographer Andy Robinson documented the performance (still and moving images).

**Collaborations and interventions related to the work:**

Numerous passers-by who gave me words of love in their mother tongue. Those who asked why I wanted their word and heard my proposal for the second part of this project; did not mock the concept, but instead seemed genuinely pleased by the

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26 D. Toop. *Haunted Weather*, music silence and memory, UK: Serpents tail, 2004, p.130

27 R. Murray Schafer, "Forward", in *Sonic Experience*, a guide to everyday sounds, eds. J-F Augoyard & H Torgue, Montreal & Kingston, London, Ithaca, McGill-Queen's University Press, 2008, pp. xv-xvi

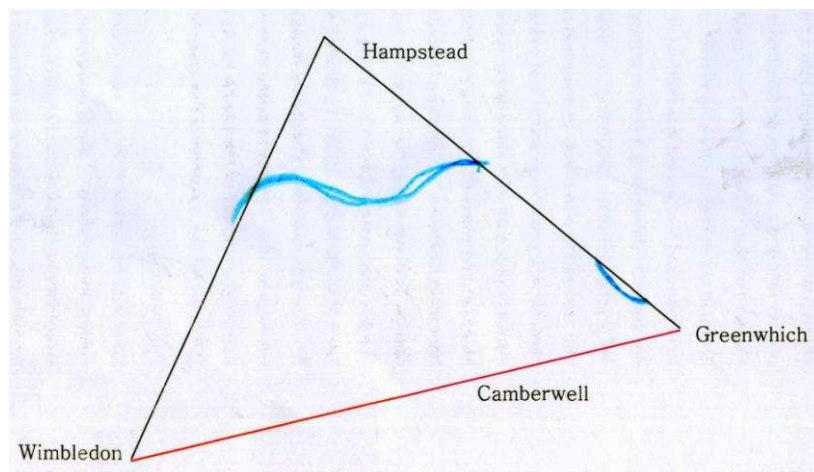
### Love A South London Driftsong 2008 (continued)

idea. For the second stage of this project photographer Robinson documented the performance (from Greenwich to Camberwell), capturing a serendipitous scene. As I walked singing across Robinson's foreground - two policemen catch a drunken man shouting and railing in the background. So the camera frames together a double hopelessness, the fate of the drunken man and my action.

#### **Evaluation of the work in relation to peer practice and author's research:**

Marcus Coates in his performance works (such as *Journey to the Lower World* 2004), employs shamanism to address and perhaps even solve, the problems of different communities. This was a quixotic act, attempting to heal the negativity of an invisible (perhaps only imagined), field of force. No interaction between place practitioner and work was evidenced.

#### **Related Plans / images /working drawings**



The London Ley Triangle (the blue line indicates the river Thames)

#### **Different translations of the word Love**

(The spelling is written as described by the passer-by who gave the word)

**Penda** (Swahili) **Lifd** (Dutch) **Khoshmaye** (Kurdish) **Jacal** (Somali) **Charbliheh** (Norwegian) **Mina** (Pashtu) **Prem** (Hindi) **Habb** (Egyptian) **Szeretlek** (Hungarian) **Kaadhal** (Tamil) **Sayang** (Malaysian) **Fiker** (Ethiopian) **Dueces** (Persian) **Fikr** (Amharic) **Lek** (Hungarian) **Anbu** (Tamil) **Misuri** (Swahili) **Rakkaus** (Finnish) **Love** (English) **Aroha** (Maori) **Chikonde** (Malawi) **Ljubav** (Croatian) **Iubire** (Romanian) **Eu** (Vietnamese) **Ahava** (Hebrew) **Eguono** (Yoruba) **Eso** (Spanish) **Bagnala** (Senegalese) **Ask** (Turkish) **Caru** (Welsh) **Anpu** (Lows) **Adaraya** (Senegalese) **Obicham** (Bulgarian) **Sevgi** (Uzbekistan) **Ai** (Japanese) **Kwagaala** (Luganda) **Mehboob** (Urdu) **Sarang** (Korean) **Mara** (Uganda) **Hub** (Arabic) **Pyaar** (Punjabi) **Cint** (Malay) **Ife** (Yoruba) **Mohabhat** (Hindi) **Kocham** (Polish) **Currila** (South India) **Ishiq** (Hindi) **Mhabba** (Maltese) **Houd** (Dutch) **Kaerlighed** (Danish) **Nakupedda** (Swahili) **Prem** (Gujarati) **Hub** (Arabic) **Dustarm** (Persian) **Agapi** (Greek) **Amor** (Portuguese) **Meile** (Lithuanian) **Amore** (Spanish) **Liefde** (Afrikaans) **Bhalobasha** (Bengali) **Ai** (Mandarin) **Afulaminyai** (Igbo) **Uthando** (Ndebeli) **Luck** (Thai) **Tumakhay** (Indian) **Liubov** (Russian) **Mahal** (Philippine) **Rudo** (Shona) **Nila** (Czech) **Liebe** (German) **L'amour** (French) **Karlek** (Swedish) **Hob** (Arabic) **Odo** (Ghanaian) **Gra** (Irish) **Bife** (Mali) **Koham** (Polish) **Alskar** (Swedish) **Ima** (Ibibio) **Mikvavxar** (Georgian).

**Thesis page: 147-148**

**Title of work *The Sound in my Garden, November Song 2008***

**Background / Concepts leading to the genesis of the:**

An invitation to undertake an online residency at the C4rd (Centre for recent drawing) Islington North London. A musical score, made to notate sounds to be read and repeated, could be interpreted as a drawing. If a score can be a drawing then it follows that a drawing might be interpreted as a score. Notated scores contain elements of individual interpretation in their reading; however a drawing because it is not contained by the structure of a stave might be imbued with a broader range of individual interpretations.

**Definition of the work:**

The Drawings are documentation of daily sonic activity, on line at the C4rd website they collectively recorded sound interpreted over a month in South East London. The pre-recorded vocal interpretation and the accompanying film of the drawings are both draft material employed for the live performance at C4rd. The Live performance at C4rd is the work, while any recording (sound and or moving image) of that performance is documentation of the live performance.

**Location and Duration:**

Stage one: The garden of the house where I live in Peckham, South East London. Stage two: C4rd Islington North London. Drawing sounds in the garden: 1 hour each morning for the month of November 2008. Taking documentation imagery of those images to upload onto C4rd's website for display: 20 minutes daily for a month. Construction of film comprising images of the drawings and vocal interpretations of those drawings, to be used as a backing track and projection in the live performance: 1 day. Design and construction of paper mask: 2 hours. Live performance in the gallery: 3 six-minute live performances over a period of 3 hours. Film documentation of the performance: 6 minutes. Editing process: 1 hour. Edit for display: 3 minutes and forty-six seconds. (Not included on attachment DVD).

**Processes applied during the production of the work:**

This project was undertaken in two stages. Stage one: completing a daily drawing over a period of one month, consisting of marks responding to sounds in my garden. These drawings were made on acetate, tracing paper and white cartridge paper layered over each other, representing the spatial landscape of sound (far ground middle ground and near ground). I also recorded my voice singing interpretations of the drawings while filming the drawings as a background layer for the second live stage of the project. Stage two: interpreting the drawings as scores and performing them as song in the gallery space, with a layer of pre-recorded voice and image projected onto the head mask I wore (to hide my identity and also to keep the audience's focus on the sound and images of the drawings rather than a person performing).

### The Sound in my Garden, November Song 2008 (continued)

#### **Methods employed for the documentation of the work:**

The drawings documented the sounds I heard in the garden. I also took still images of the drawings and so documented the documentation for display on the C4rd website (as part of the online residency process). C4rd filmed the live performance (camera on tripod) in the gallery and for their online archives.

#### **Collaborations and interventions related to the work:**

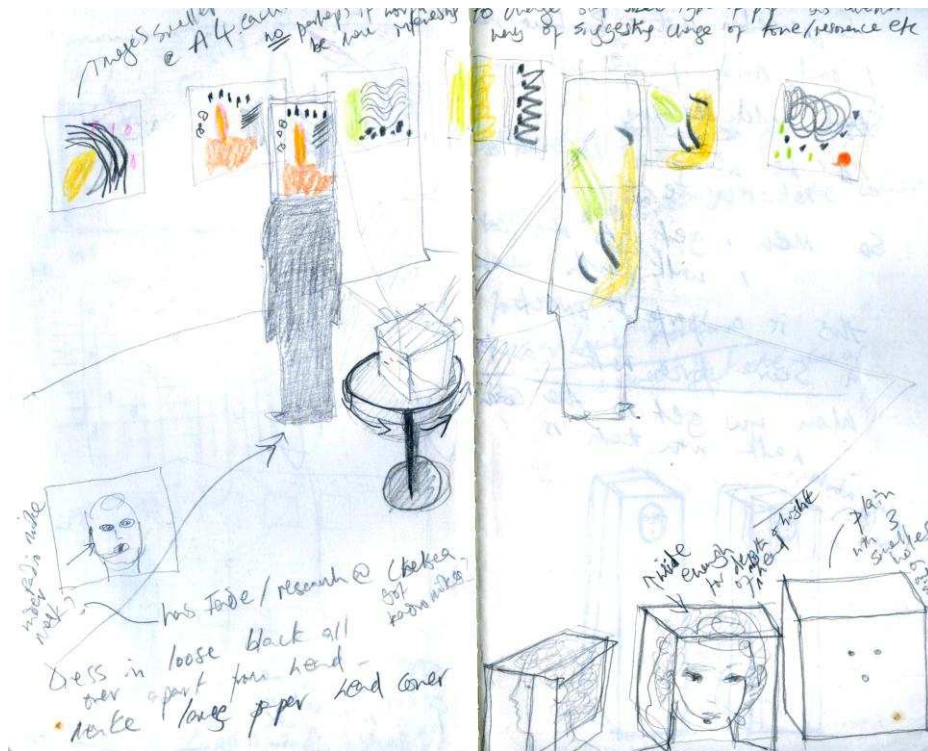
Sounds in the garden provided the source of the work. C4rd provided the online context for a residency and then the gallery space for the performance.

#### **Evaluation of the work in relation to peer practice and author's research:**

Composer and musician John Cage in his text *Experimental Music* tells us "Composing's one thing, performing's another, listening's a third. What can they have to do with one another?" John Cage "Experimental Music": Doctrine, 1955, in *Silence* p15.

Although sounds interact with the environment they inhabit, and the marks I made (in the first stage of this work) documenting the sounds I heard were triggered by those sounds, because I made no sound but only documented what I heard as marks on a surface, no interaction between practitioner and the environment occurred. However in the second stage of the work by reinterpreting the marks I had made into sounds in the gallery, those sounds did interact with the space.

#### **Related Plans / images /working drawings**



Sketch ideas for November Song; the context of the performance, and the performance costume / mask, also the physical position of the performer in relation to the drawings during the process of the performance; while interpreting those drawings through vocal sound.

**Background / Concepts leading to the genesis of the work:**

Throughout this practice based investigation I have employed 'Action Research' developing my practice towards revealing evidence of an interaction between practitioner and environment during the process of making a work. Documentation of performance works led me to understand that sound interacts with environment, and conversations with scientist Dr Eric de Silva brought me to realise it is possible to argue sound can be a material to draw with. Using my voice as material for the vocal soundings meant that I became the tool in the making process (bridging any separation previously held between practitioner and environment by a marking tool), and so interacted directly with the environment. During the making of recent works *Love: a south London Driftsong*, the solo Driftsongs, in which I walked swiftly to avoid interaction with the other, and attempted to distract the gaze of the other away from my identity, I realised I wanted to disappear from the work, and that my own vocal range was limited. I understood it was time to shift my practice away from myself to better test my hypothesis (that drawing in sound affects place and is affected by place) with a collaborative action. I devised a Multivoice Driftsong score and invited a number of colleagues to take part in this vocal sounding action on Telegraph Hill.

**Definition of the work:**

The work was the collaborative Driftsong performance on Telegraph Hill South East London; it was a temporary vocal interaction with place. The film made of that performance is documentation of that work; still frames from that film are also documentation of the performance work.

**Location and Duration:**

Telegraph Hill South East London. The Driftsong performance: 20 minutes. Film documentation: 20 minutes. Editing process of the documentation: 1 day. Edit for display / exhibition, this work has not to date (Jan 2011) been edited for display or exhibition. (Not included on attachment DVD)

**Processes applied during the production of the work:**

Devising a multivoice Driftsong score, selecting an appropriate space to make the work. Securing collaboration, directing the Multivoiced Driftsong performance, documenting the performance.

**Methods employed for the documentation of the work:**

Hand held camcorder during the performance.

**Collaborations and interventions related to the work:**

Participants in this Driftsong performance were: Cabinet Maker Nicky Stephens, Ceramicist Carlo Vulo, Designer Dressmaker Tessa Brown, and a family of three (mother, father and young daughter) name unknown, who I saw on entering the park and invited to participate.



## **Multivoiced Driftsong I 2008 (continued)**

### **Evaluation of the work in relation to peer practice and author's research:**

Bill Drummond's collaborative project 17 in which he collects 17 people together to sing, without audience and not to be recorded. ' Follows no traditions, recognises no contemporaries and has many voices. They use no lyrics or words; no time signatures, rhythm or beats; and have no knowledge of melody, counterpoint or harmony '28 This, the first of my collaborative multivoiced Driftsong works, did evidence an interaction between place practitioners and the work, however my management of the multivoiced Driftsong performance was not successful. I therefore determined to amend the score (making the directions clearer), to define the process / choreograph the event and to supply each participant with information / score handouts.

### **Related Plans / images /working drawings**

#### **Multivoiced Driftsong I 2008**

Score for a Multivoiced Driftsong      2nd November 2008

- 1) In an open space, be the distance of your height away from the other, in front behind and besides
- 2) Stand silently and still, listen to the sounds around you.
- 3) Let one begin softly to make vocal sounds responding to the place.
- 4) The nearest mimic that sound, and pass it on to the next in a flow from one to another, until all have voiced that sound.
- 5) Again let one begin softly responding to the place in vocal sounds nearest repeating that noise, flowing the sound from one to the next in a wave.
- 6) Then all begin to walk slowly through place, voicing sound in response to place, renewing the noise as required, and continuing the mimic and flow.
- 7) Continue this driftsong for five rounds or longer.



Participants of the first multivoiced Driftsong

Telegraph Hill 2008

28 B. Drummond, 17, UK: Beautifulbooks, 2008. ' The 17 is a choir, their music has no history. ....The 17 struggle with the dark and respond to the light' Bill Drummond



**Thesis page:150-154 Title of work: The Dissenter's Driftsong 2009 (DVD3.2)**

**Background / Concepts leading to the genesis of the work:**

Multivoiced Driftsong I, showed me the importance of site for the second Driftsong performance, I chose Bunhill Fields also know as the Dissenters Graveyard, because memorial stones for the writers Daniel Defoe, William Blake and John Bunyan (arguably the forefathers of psychogeography) are all there. The first Multivoiced Driftsong also revealed a lack of clarity I determined the second, would successfully evidence an interaction between the work, the participants and the environment.

**Definition of the work:**

The Multivoiced Driftsong Performance in Bunhill Fields was the work. All sound, and images recording the work are documentations of that work. Still frames from the film documentation are also documentation of the work.

**Location and Duration:**

Bunhill Fields (The Dissenters Graveyard London). The Multivoiced Driftsong Warming up process: 8-15 minutes Performances; two 15 minute each, over a period of two hours (approx). Film documentation of the work: 3 hours. Editing process of the documentation: 1 week. Edit for display: Variable 4 minutes to 10 minutes. (2010 edit for exam / thesis DVD attachment 01:40) 2011 edit 9:14

**Processes applied during the production of the work:**

Meeting with the London *Songline* choir members for advice on multivoice events. Designing the invitation / information handout for participants, multiple emailing and posting invitations. Redesigning of the Multivoice Driftsong score, arranging the warm up and performance schedule. Securing multivoice participation. Co-ordinating refreshments. Directing the warm up and the performance in Bunhill Fields.

**Methods employed for the documentation of the work:**

Artist Barbara Rauch moved around Bunhill Fields during the performance and took still images of the performance. Artist Jane Grisewood took still images while participating in the performance; Artist Stella Sestello took still images while witnessing the performance. Artist Dimitria Bourouliti took still images /moving film of the performance while participating in the performance, and I took moving film and sound recording of the performance while directing and following the performance.

**Collaborations and interventions related to the work:**

Advice from members of the London Songlines choir. Between 18 / 20 participants collaborated in the Dissenters Multivoiced Driftsong performance. Colleagues students and friends from Camberwell and Central Saint Martins UAL. Friends also brought others I didn't know, and multi email posting brought further people that came and went during the performance whom I did not know. Names of participants who I know are: Jane Grisewood, Barbara Rauch, Birgitta Hosea and Anna, Stella Sestello, Dimitria Bourouliti, Charlotte Raleigh, Liz Dudley, Leah Newman, Mary Kuper, Charles Shearer, Tessa Brown, Thurle Wright. Jocelyn Cuming.

## The Dissenter's Driftsong 2009 ( continued)

### **Evaluation of the work in relation to peer practice and author's research:**

John Cage understood the value of listening to the sounds of the street.' For myself and my own experience now, I don't really need any music. I have enough to listen to with just the sounds of the environment.'<sup>29</sup> In Nick Kaye's *Art Into Theatre*, American performer Richard Schechner notes the importance of 'John Cage's disciplined receptivity'<sup>30</sup> adding 'the Street itself can offer spectacle if one is just open to it.' The position taken by the receiver / witness / viewer / audience / participant / collaborator of the environment they inhabit changes their reading and relationship of their context- while Schechner points out Cages disciplined receptivity, Cage in his *Silence* text underlines the importance of emotional engagement in order to be able to respond '...Sounds when allowed to be themselves do not require that those who hear them do so unfeelingly. The opposite is what is meant by response ability.'<sup>31</sup>

### **Evaluation of the work in relation enquiry:**

During the Dissenters Driftsong performance, influential interactions between Bunhill Fields, collaborating and responding participants, and their drawn sound, were clearly evidenced. The conversational sonic flow reflected and refracted back and forth from site, through vocal sound, to collaborator participants, and back again in a continual flow. In this way the site of the performance was also a collaborator in the work.

### **Related Plans / images /working drawings**

- Score for a multivoiced driftsong amended m.foá 03/04/09
- 1) In an open space, be an arms length away from the next.
  - 2) Stand silently and still, listen to the place around you.
  - 3) One softly begin sounding vocally in response to the place.
  - 4) The next mimic that sound, and pass it flowing from one to another in a wave
  - 5) Renew the noise as required.
  - 6) Repeat
  - 7) Then all begin to walk slowly through place, sounding in response to place,
  - 8) Renew the noise as required.
  - 9) Continue this driftsong for five rounds or longer



Directing the participants warm up for the Dissenters Driftsong Bunhill Fields 2009

<sup>29</sup> <http://www.wnyc.org/music/articles/84007> Internet archive (Accessed 28 May 2009)

<sup>30</sup> N. Kaye, *Art into Theatre Performance Interviews and Documents*, Amsterdam: Harwood academic Publishers 1996p.175

<sup>31</sup> John Cage *Silence; Lectures and Writings*, US: Marion Boyars 1968.p.10

- ' A drawing is the writing on the wall
- A drawing makes sense out of nonsense and nonsense out of sense
- A drawing contains more time than it takes to look at it
- A drawing is a history of experience and its content is non-visual
- A drawing is never non referential, a drawing is a way of thinking
- A drawing is a means of searching for identity
- A drawing is sometimes the catalyst sometimes assistant and sometimes the critic
- A drawing's space can be finite and it can be limitless
- A drawing's content is never wholly contained in the drawing
- A drawing is always made by somebody'

A drawing is an intentional evidence of presence,  
A drawing leaves, lays down or hovers a mark,  
A drawing can be physical, cerebral, sonic or virtual,  
A drawing may include the present, the past and the brink of becoming,  
A drawing can come and go and show the route it has taken,  
A drawing is a thought brought into the world and open to change,  
A drawing can be marked, formed, sounded, implied or suggested,  
A drawing can be 2d, 3d, timed based or imagined,  
A drawing can be seen by the eye, perceived in the mind's eye, or heard  
by the ear,  
A drawing measures practitioner in relation to place and *vice versa*,  
A drawing is a performative action, repeating that which it draws,  
A drawing when witnessed is a performance drawing.

3 The City and Guilds of London Art School 1978-80 run by Roger de Grey.

UK	1946	<b>J.L. Austin</b> British Philosopher of language invented the term "Performativity"
France	1946	<b>Henri Matisse</b> Gesture drawing "Young women in white, red background"
USA	1947	<b>Jackson Pollock</b> <i>Action Paintings</i> photographed and filmed by Hans Namuth
France	1949	<b>Pablo Picasso</b> "Centaur in the air" light drawing -photographed by Gjon Mili
Germany	1950-	<b>Joseph Beuys</b> Drawings
USA	1952	<b>John Cage</b> <i>Music of Changes</i> (and 4' 33). - mixed media performance event prefiguring Happenings (see page 15 <i>Art into Theatre</i> )
Japan	1957	<b>George Mathieu</b> (French) First Live Action Painting as a Performance
USA	1956-58	<b>John Cage</b> taught Composition at the New School for Social research (among Cage's students were <b>Allan Kaprow</b> , <b>Dick Higgins</b> , <b>Al Hansen</b> , <b>Jackson MacLow</b> , <b>George Brecht</b> )
Paris	1957-72	( <b>Guy Debord</b> ) the Situationists
USA	1958	<b>Alan Kaprow</b> at the Abstract Expressionist hangout, " <i>Instead of painting, move your arms; instead of music, make noise. I'm giving up painting and all the arts by doing everything and anything</i> "
USA	1959-	<b>Allan Kaprow</b> New York "Happenings"
USA	1959-60	<b>Italo Calvino</b> ( Cuban Italian writer visits NY on a Ford Foundation scholarship) see pages 23, 27-28 of <i>Hermit in Paris - American Diary</i>
USA	1960	<b>La Monte Young</b> ( Fluxus artist) " <i>Draw a straight line and follow it</i> "
Paris	1960	<b>Yves Klein</b> <i>anthropometric works</i>
USA	1960	<b>Claes Oldenburg</b> <i>Flag to fold in the pocket</i>
USA	1962	<b>Alison Knowles</b> (founding member of Fluxus) <i>5 Street piece</i>
USA	1963	<b>Carolee Schneeman</b> <i>Eye Body: 36 Transformative Actions</i>
London	1967	<b>Richard Long &amp; Hamish Fulton</b> (with students from the Vocational sculpture Department Central Saint Martins) " <i>A Walk to the Country</i> " Thursday 2nd Feb.
USA	1968.	<b>Dennis Oppenheim</b> , <i>Annual Rings</i>
USA	1968	<b>Walter De Maria</b> <i>Mile Long Drawing</i> Mojave Desert
USA	1969.	<b>Dennis Oppenheim</b> , <i>Gallery Transplant</i> ,
USA	1969	<b>William Anastasi</b> <i>Untitled ( Pocket Drawings)</i>
UK	1972	<b>Rebecca Horn</b> <i>Pencil mask</i> ,
USA	1973-76	<b>Carolee Schneeman</b> " <i>Up To And Including Her Limits</i> "
USA	1973	<b>Joan Jonas</b> <i>Song Delay</i>
Greece	1975-78	<b>Helena Almeida</b> " <i>inhabited Drawings</i> "
USA	1975	<b>David Hammonds</b> <i>Body Prints</i>
USA	1976	<b>Joan Jonas</b> <i>Mirage (Endless Drawings Series)</i>
UK	1981	<b>Maryclare Foa</b> <i>Transglobe</i> arctic drawings
USA	1982	<b>Anna Mendieta</b> the <i>Siluetas</i> series
SA	1998	<b>Robin Rhode</b> <i>bicycle</i> charcoal drawing on wall performance Rembrandt van Rijn Gallery
USA	2001	<b>The Drawing Papers 20</b> coins the term <i>Performance Drawing</i>
UK	2001	<b>Jordan McKenzie</b> <i>Drawing Breathe</i> Site Gallery Sheffield ***
UK	2003	<b>Maryclare Foa</b> <i>Line Down Manhattan</i>
	2004	<b>Francis Alys</b> <i>Thin Green Line</i>

A chronological selection of individuals and groups from different professions, whose histories and works concerning humankind's relationship with environment, have enhanced awareness of outdoor site, location, place and space, contributing to the development of psychogeography. Their thinking may also have informed creative works by those following after them. In this way this list reveals possible lines of influence between individuals.

<b>1649</b>	<i>The Diggers</i> (cultivated St Georges Hill)	Gerard Winstanley 1609 -1676
<b>1665</b>	<i>A Journal of the Plague year</i>	Daniel Defoe 1660- 1731 (Buried Bunhill Fields)
<b>1678 and 1684.</b>	<i>The Pilgrim's Progress</i>	John Bunyan 1628-1688
<b>1719</b>	<i>Robinson Crusoe</i>	Daniel Defoe 1660-1731
<b>1782.</b>	<i>Reveries of a Solitary Walker</i>	Jean Jacques Rousseau 1712-1788
<b>1790</b>	<i>A journey around my room</i>	Xavier de Maistre 1763-1852
<b>1794</b>	<u>London</u>	William Blake 1757 –1827 (Buried Bunhill Fields)
<b>1802-1892</b>		Constantin Guys (Baudelaire's <i>flâneur</i> )
<b>1804-1876</b>		George Sand - Amandine Aurore Lucile Dupin
<b>1818</b>	<i>Wanderer above the sea of fog</i>	Caspar David Friedrich 1774 –1840
<b>1821</b>	<i>Confessions of an English Opium eater</i>	Thomas de Quincey 1785 -1858
<b>1840</b>	<i>The Man of the Crowd</i>	Edgar Allan Poe 1809 -1849
<b>1854</b>	<i>Walden</i>	
<b>1862</b>	<i>Walking</i>	Henry David Thoreau 1817-1862
<b>1863</b>	<i>The Painter of Modern Life</i>	Charles Baudelaire 1821-1867
<b>1869</b>	<i>The Innocents abroad</i>	Mark Twain - Samuel Langhorne Clemens 1835 –1910
<b>1870</b>	<i>Roman</i> "Le coeur fou Robinsonne à travers les romans"(the heart crazy Robinson through novels)	Arthur Rimbaud 1854-1891
<b>1880</b>	<i>A tramp abroad</i>	Mark Twain -Samuel Langhorne Clemens 1835 –1910
<b>1886</b>	<i>Kidnapped</i>	Robert Louis Stevenson 1850-1894
<b>1893-1933</b>	Freya stark	
<b>1900</b>	<i>Sailing alone around the world</i>	Joshua Slocum 1844-1909
<b>1903</b>	<i>The Call of the Wild</i>	Jack London 1876 - 1916
<b>1917</b>	<i>Les Mamelles de Tiresias</i>	Guillaume Apollinaire 1880-1918
<b>1924</b>	<i>The London Adventure or the Art of Wandering</i>	Arthur Machen 1863-1947
<b>1925</b>	<i>The Old Straight Track</i>	Alfred Watkins 1855-1935

- 1927** *America (the man who disappeared)* Franz Kafka 1883-1924
- 1928** *Naja* Andre Breton 1896-1966
- 1930** *Salt Satyagraha (salt walk)* Mahatma Gandhi 1869-1948
- 1932** *Mass Public Trespass Kinders Scout*
- 1933** *Down and out in London and Paris* George Orwell (Eric Arthur Blair) 1903 – 1950
- 1935** *The Formation of The Ramblers Association*
- 1940** *The Arcades Project 1927-1940* Walter Benjamin 1892-1940
- 1941** Robert Zimmerman - Bob Dylan
- 1945** *The Phenomenology of Perception* Maurice Merleau-Ponty 1908-1961
- 1948** *Robinson* Weldon Kees 1914 -1955
- 1953-1981** 25,000 miles walk for peace *Peace Pilgrim* 1908- 1981  
to 'remain a wanderer until mankind has learned the way of peace, walking until given shelter and fasting until given food.'
- 1957** *On the Road* Jack Kerouac 1922 -1969
- 1957** *The Walk and Other Stories* Robert Walser 1878-1956
- 1957** *The Situationist International* Guy Ernest Debord 1931-1994
- 1958** *The Poetics of Space* Gaston Bachelard 1884-1962
- 1964** *The Four fundamental Concepts of Psychoanalysis* Jacques Lacan 1901-1981
- 1965** *Full Tilt* Durvla Murphy 1931-
- 1967** *Walk to the Country*

Richard Long & Hamish Fulton with fellow students from The Vocational & Advanced Sculpture Course at Central Saints Martins College of Art, walked from Charing Cross Road to Radlett.
- 1967** *Line Made by Walking* Richard Long 1945-
- 1969** *Following Piece* Vito Acconci 1940
- 1973** *Concrete Island* J G Ballard 1930
- 1974** *Crash*
- 1974** *Pilgrim at Tinker Creek* Annie Dillard 1945-
- 1974** *Walking on Ice* Werner Herzog 1942 -  
In the winter of 1974, filmmaker Werner Hertzog made a three week solo journey from Munich to Paris on foot. He believed it was the only way his close friend, film historian Lotte Eisner, would survive a horrible sickness that had overtaken her.
- 1975** *In Search of the Miraculous* Bas Jan Ader 1942- 1975
- 1975** *Lud Heat* Ian Sinclair 1943-
- 1977** *49 Waltzes for the five Boroughs* John Cage 1912-1992

- 1978** *The Hitchhikers Guide to the Galaxy* Douglas Adams 1952-2001
- 1978** *The Longest walk* Dennis Banks 1937 -
- 1979** *Suite Venitienne* Sophie Calle 1953-  
(Following a man from Paris to Venice)
- 1980** *Tracks* (solo journey across Australia) Robyn Davidson 1950-
- 1980** *The Practise of Everyday Life* Michel de Certeau 1925-1986
- 1981** *The Transglobe Expedition* Ran Fiennes 1944-  
Charlie Burton 1942-2002  
Ollie Shepard 1946-  
Pilot Karl Zberg 1937-
- 1981** *Artist in resident Transglobe expedition* Maryclare. Foá 1956-
- 1986** *In Papua New Guinea* Christina Dodwell 1951-
- 1987** *Songlines* Bruce Chatwin 1940-1989
- 1989** *Coast to Coast Walks* Hamish Fulton 1946
- 1992** *London* Patrick Keiller 1950
- 1993** *The Shipping News* Annie Proulx 1935
- 1994** *Hermit in Paris* Italo Calvino 1923 –1985
- 1994** *Red London* Stewart Home - Kevin Llewellyn Callan) 1962-
- 1997** *Robinson in Space* Patrick Keiller 1950
- 1997** *Vexation island* Rodney Graham 1949-
- 1997** *The Lure of the Local* Lucy Lippard 1937
- 1999** *How I Became a Rambling Man* Rodney Graham 1949-
- 1999** *On the Beaten Track* Lucy Lippard 1937
- 2000** *Border Xing* Heath Bunting 1966 - and Kayle Brandon 1976 -
- 2000** *London Walking* Simon Pope 1966-
- 2000** *London the Biography* Peter Ackroyd 1949 -
- 2001** *The Great White Way 22 miles 5 years one street* William Pope L 1955
- 2002** 'Vatnajökull' (album *Weather Report*) Chris Watson (?)
- 2002** *England, Half English* Billy Bragg - Stephen William Bragg 1957-
- 2001** *Correspondances* Cary Young 1970
- 2001** *Wanderlust* Rebecca Solnit 1961-
- 2001-2010** *Parliament square Peace Protester* Brain Haw 1949-



<b>2003</b>	<i>Lonesome Way</i>	Graeme Miller. (?)
<b>2003</b>	<i>Line Down Manhattan</i>	Maryclare. Foá 1956-
<b>2004</b>	<i>Thin Green Line</i>	Francis Alys 1957-
<b>2004</b>	<i>Evidence Locker</i>	Jill Magid 1973 -
<b>2004</b>	<i>Walking in place archives</i>	Dr Andrea Phillips (?)
<b>2004</b>	<i>Walking Drawing</i>	Maryclare. Foá 1956-
<b>2004</b>	<u>Biomapping</u>	Christian Nold (?)
<b>2004</b>	<i>Down &amp; Out in Shoreditch and Hoxton</i>	Stewart Home -Kevin Llewellyn Callan 1962-
<b>2005</b>	<i>Walking as Knowing as Making</i>	University of Illinois a peripatetic investigation of place
<b>2005</b>	<i>The City of the Future</i>	Patrick Keiller 1950-
<b>2005</b>	<i>Antarctic Dispatches</i>	Simon Faithful (?)
<b>2005</b>	<i>Greenwich Emotional Map</i>	Christian Nold
<b>2005</b>	<i>Polar Wanderings</i>	Layla Curtis 1975-
<b>2005</b>	<i>The walk to Dover</i>	Spartacus Chetwynd - Lalli Chetwynd (?)
<b>2006</b>	<i>Misguides Wrights and Sites</i>	Phil Smith(?)
<b>2006</b>	<i>Walking into Trouble,</i>	Dr Andrea Phillips (?)
<b>2007</b>	<i>All Truly Great Thoughts are Conceived by Walking</i>	Anna Laura Lopes de la Torre 1969-
<b>2007-2008</b>	<i>Emotional Geographies</i>	Christian Nold (?)
<b>2007</b>	<i>Thames: Sacred River</i>	Peter Ackroyd 1949-2009
<b>2007</b>	<i>Vatnajökull (the sound of)</i>	Katie Patterson 1980s
<b>2008</b>	<i>The Longest Walk 2</i>	Dennis Banks 1937-
<b>2008</b>	<i>One time hobo</i>	Seasick Steve 1941-
<b>2008</b>	<i>Tunnel driftsong</i>	Maryclare. Foá 1956-
<b>2008</b>	<i>Love a south London Driftsong</i>	: : :
<b>2008</b>	<i>Multivoced driftsong number 1</i>	: : :
<b>2009</b>	<i>Dissenters Driftsong</i>	: : :
<b>2009</b>	<i>0°00 Navigation, 2008,</i>	Simon Faithfull, 1966-

Performing Drawing (Performance Drawing) for the Camera (Images 1981) M.Foá



Image: Anton Bowering Transglobe Expedition.



Image: Bryn Campbell Guardian Newspaper

A selection of edited correspondences (gathered between 2005-2006), with individuals whose different professions are based in the outside environment M. Foá

KEY: Black text - Maryclare Foa

Blue text - different correspondents

- 1) A.H: Building site manager UK
- 2) C.H: Archaeologist. U.S.
- 3) Karl Zberg: Polar Pilot US

**1) A. H. ENGINEER & Building site manager UK Dec 2005 - March 2006**

There are two things which have emerged since I started this research, the first is about how different people perceive and respond to their environment, the second is to do with why people want to leave a mark on a place that they have been to ...

In what way is the working environment in your office different to that of your outside building site- and how does that make you respond to the space around you...?

Is there a separation of professional and personal interest in the environment? I see that you are in correspondence with several other professions that involve some sort of actively involve the Great Outdoors, and will therefore have a direct impact on the environment they are in. However, going to see The Eiffel Tower is somewhat more passive, and any effect on the surroundings will be incidental. Regards, A

I can hear (all around me!) that you're very busy.... I'm trying to understand how different people who spend extended lengths of time outside respond to the outside - your observations / thoughts that come to you about working outside, while you're there making all that noise - would be helpful to me - .....

Being outside means having your feet on the ground (very obvious – but I think it has an influence on how people are).

At university, it became apparent that the world of the office would be no good for my sanity. However, I'm lucky insofar as I had the education to make a decision between this and something like accountancy. A lot of the guys working on site - and by that I mean those that do the physical stuff - don't have that.

But it is nice working in an industry that shapes the world we live in. There is that sense of "look what I've done" - a physical achievement rather than being able to save someone twenty pounds off their car insurance. Not that it may seem to always be for the best. The noise and disturbance we're causing for you and your neighbours is something that's been imposed on you, but will result in a lot of people having somewhere to live. There is the temporary effect on the environment during the work, and the more permanent result of our work. Just like the nunnery and the path that used to be here. So maybe it is some sort of massaging of the ego at a higher level to create something that will probably be here long after we're gone, but personally, it's not an act of self-publicity. Maybe it is the tangible achievement rather than the anonymous one, but it is for me only. And yes, being outside does give a sense of freedom. Feeling the elements and preparing for the seasons as the year progresses is part of that too I suppose, as construction has a lot to do with solving problems with a practical solution. There is more than one option to take, and that moves away from the rigid working environment of many. ... There's less chance of overlapping of responsibility here than in an office, as a plasterer will not do steelfixing, and a pipe layer will not lay bricks. Sounds obvious, but in an office it has always seemed to me that covering for one another is much easier, and that establishing and maintaining an order and hierarchy is harder. Not so in construction. Or rather, everyone knows their place in the scheme of things (slightly feudal?).

Does it matter how the world we live in is shaped ?

*So maybe it is some sort of massaging of the ego at a higher level to create something that will probably be here long after we're gone,*

are the structures being built really going to be there long after your gone from Peckham or gone from off the planet !! I've been looking at various incidence of mankind's intended mark on environment such as Rio de Las Pinturas (Cave of Hands) in Argentina, painted between

13,000 and 9,500 years ago - OK the environment protected and preserved them and they are not three dimensional structures used by mankind ... but with the simplest tools and organic material they are still there.....how many buildings are made today with the intention of being there for more than 100 years ???

...the longer I studied, the more I realised that the way of solving problems in the office was not the way I wanted to do things; it was too abstract. ....the physical world seemed so much more relevant. .... Yes, it is important to create structures that are sensitive to their environment and maintain a degree of attractiveness. However, they also have to be functional, buildable and produced to a budget. ....Forty years ago, fashionable thinking believed that tower blocks were the way forward. Now other schemes are championed. This comes about as much through technical development allowing different construction methods, but also from learning about how people themselves work and interact. Buildings having a lifespan of 50 years is something that does happen occasionally. What is more common is buildings such as offices being designed to work for 50 years before the layout becomes obsolete. Think how the working environment has changed over that period of time, and how it may change in the future. Every eventuality cannot be accounted for, and the way technology is moving, large amounts of office space may not be necessary at all! If it was the norm to design for such a small lifespan - and buildings now have lifecycle (and sometimes environmental) costings - there would be no need to allow for 50 and 100-year events in design. By these I mean the abnormally high winds or rain or snowfall, etc. that have either a 50 or 100 year cycle. As for how long they last, there are plenty of buildings that have been around for centuries. I admit however, that these flats and houses probably won't be. You ask the question about how ecological permanent structures are. Like I mentioned above, environmental costs are taken into account a lot more than in years past. Apart from anything else, its now possible to determine these effects and costs. But remember, unlike 13,000 years ago, it all comes down to money.  
Rant ends...

If it is a scheme and *it all comes down to money*, then what kind of priorities and parameters do the planners work within / towards .....???

Watching the crane man working up there in the sunshine with his birds eye view of the whole site (so he can see a wider overall picture of the whole event), makes me wonder if everyone's nicer to him because he is literally above everyone else...set up and apart from all the ground workers .. in his own kingdom .....I wonder if territory has a physical hierarchy ..... you say its all down to money .....I wonder if it might on a daily level of people managing to work / negotiate around other people be "down to territory"

Design engineers and site engineers have different roles - the site engineer will generally transfer whats on the drawing into the finished product.  
By making communications better and more affordable, allowing people to work from home more. A work terminal can be anywhere. A call centre can be anywhere... Fifty years ago there were very few computers, and lots of typing pools. Then these went, and there were massive rooms full of electrical equipment to make the computer terminals work. Now this is all routed to a small server, which is quite commonly off-site.

It is designed as a community of sorts. There's no segregation of residents, and the layout as such is organised for the movement of people. Planners work under a slightly different set of rules than developers. Developers will look at squeezing the most amount of money out of a scheme (commonly the most number of units, but not always). Planners impose their rules on the developer. This is a little beyond the level of my involvement in a job.

*Watching the crane man working up there .....*

The crane driver gets that additional courtesy because he's the only one that can lift four tonnes of steel reinforcement in one go, and put it ten metres up on the decking. He may benefit from this in other ways - everyone knows his name, what he looks like, etc. That cannot be said for all guys on site. I think people are generally nicer to those that they know a bit. But then you could be getting onto the cult of celebrity a little bit. As for hierarchy on site being territorial, I hadn't really thought of it like that. A boss is a boss is a boss no matter what the industry.

(Besides, after a while, the crane driver becomes the crane, not a person. You don't ask for the driver to move something, you ask the crane.

I don't think it necessarily takes long to get used to a new site. For us, once you've been on one or two, then they can be quite similar in the way they work. The greatest difference is for those that are already within the local environment, as by the time you get used to us, we're gone, and you know that when we're finished, the local environment has been changed - disturbing the existing balance of the area? YOUR SPACE? You know that there will be permanent change from when we arrive. For us, the place will always be a building site. It just changes shape and offers different challenges.

Actually I was thinking more about how quickly people make themselves at home / take on a sort of ownership...and I wonder how long it takes for the new kid on the block to stake his claim, how long it takes before someone feels some kind of "right" to be in a place, even though they may not have any actual ownership- ..... A "my patch" idea .. I wonder how long it takes for that to happen .. it may be related to how a person is accepted (or not) in a place and also to having some kind of a role (reason for being there)..... There's such a labyrinth of stuff on your site now ..... it looks as though soon you won't even see the sky ...Peering through the gates yesterday I was amazed -How can so much be squeezed into so little so quickly. ?

And there's still a bit to go still.... The reason it goes together so quickly is that it's really is just a giant form of Lego. For us it isn't going up as quickly as either we expect or want! - I think we've successfully laid claim to "our space". It doesn't take long to get settled into an area when you start somewhere, but then for us it is a job rather than a home, so we go away of an evening back to our own turf. It's there that I think that things differ. For you, there is this big interruption in your daily life, and things will be forever different. For us, our environment changes every day - as the scaffold goes up, as concrete is poured, as tarmac is laid, etc. It is also very common to change employers at relatively short intervals. So maybe on site it is a case of the status quo is being in a constantish state of upheaval. The principle of individuals having their own personal space seems to stand up well. At work (perhaps no matter what the job is) I think it has more to do with status than anything else. You can feel a sense of ownership in a different way when it is your own property / residence. Would you feel different if someone was trespassing in your garden or where you work? I would want to know why someone was sitting at my desk without asking (or doing part of my job) but would become a lot more agitated if someone was sitting on my sofa... Does the belonging come down to being either comfortable in your own company, or being

## **2) C.H Archaeologist US Feb2006**

what inspires you to work outside (rather than inside) ?  
what sort of traces have you come across during your works? and have you purposefully left traces on places evidencing your passing through?

I. For me, working outside is as natural as breathing, and there is no other place that I would rather be and be paid for it. I suppose that my inspiration comes from my family, and in particular my grandfather. His side of the family settled eastern Texas in the 1840's and we still have a ranch there. So, unlike most city kids, while growing up I had the chance to visit, work on, and explore a working cattle ranch. Through those experiences, seeing the outside world as a "playground", one to be explored, enjoyed and cared for my love of the outdoors grew and was certainly fostered not only by my grandfather, but also my mother (his daughter) who explored with me. ... in the US there is a distinct land ethic that is felt to be different between the east and west coasts. In the east, I would say that land is not as valued as a part of the family heritage (where as in the west it might be the only heritage that you have), the areas owned are likely to be smaller and though early on in our history were "hard won" (ie bad weather, the wilderness) that is in the "distant" past as compared to western lands. Out west there is the western land ethic (I think that that is an actual term or close to it, if you are interested) and in words (though for me it is more a feeling in my gut) a person with land will live and die by that land. I suppose that it comes from the fact that this land is "newly settled" and for this piece of land to still be in your family your ancestors sacrificed (blood, sweat and tears likely) and it is your heritage of which most westerners are fiercely proud.. The reason I tell you all of this, is that I definitely feel that I am indoctrinated into the Western land ethic....which likely contributes to my desire to be outside. In terms of a working environment the outside world is GREAT!

Compare: an inside job 1. you get to move around 2. Your senses are triggered by more than fluorescent light and recycled air 3. There's beauty found in nearly every scene 4. The challenges posed by the changing weather (especially in Colorado and Western US regions) and 5. The fun loving crew that you are likely to be working with (most folks who work outside seem to share the joy of being outside and getting paid for it....makes for a very congenial work environment. Overall, in my opinion outside is just better! ;)

## 2. What sort of traces have you come across during your works?

Well, the items that I have found (or been a part of the crew that found them) have been as old as 12,000 years to modern day campsites. ...here are 4 instances of traces that I have seen in my archaeological work:

a) Northwest Wyoming (10,000BP to Present): My advisor (I am a graduate student too) has an archaeological field school in Northwest Wyoming and he is finding a very long occupation in the area (Paleoindian (10,000 to 12,000 years ago) to modern day use). I went up to visit for a week and during that time I participated in survey and artefact recording. During the week I was there, the field school participants (including myself) recorded huge lithic scatters, rock walls (for game drives) and several diagnostic (to time period) projectile points (also commonly called arrowheads). I found a Late Archaic knife, which as far as I know is the oldest thing that I have ever found (2,500 to 1,200 BC). However, the traces of people in this area range from the very early Paleoindian projectile points, Native American presence through historic time (projectile points), historic sheepherders in the high country (rock carvings), to modern day ranchers camping and tending their cattle at this high elevation area.

b) Mesa Verde, Colorado (1200 to 700 years ago): I was an archaeologist at Mesa Verde National Park (it is the home of the Anasazi or the cliff-dwellers..). Here there were traces everywhere, on the mesa tops and in the alcove dwellings as well. This place was incredibly neat to work ...out in the backcountry, if no one was talking you could hear the wind in the canyon, your heartbeat, and the birds. Apart from Anasazi traces (kivas, house structures, walls, ancient corn, petroglyphs, pottery, lithic materials, occasional sandals, carved handholds in the rocks and sometimes the feeling that you were not alone) there was one other trace of interest. This trace was the name "Jeep" inscribed in many of the places that we went (even those places where we had to rappel on ropes to get into). It turns out that "Jeep" was an early employee of the park (I think a ranger, 1920-30's) and he had put his name everywhere he could get to.

c) Southeastern New Mexico (Not entirely sure the time range, I never saw anything diagnostic) I worked for a contract archaeology company and we performed survey for the oil companies so that they could build roads, power lines, well pads (ultimately I felt a conflict of interest...helping the oil companies further destroy land and so I left). This was a neat part of the country to work in and the archaeology is not well published. Here the traces are more ephemeral, the country is dry and harsh (scrubby and "high desert") and provides little shelter from the elements. The traces were again lithic scatters, generally associated with surface fire hearths. The neatest "trace" that I saw here was shown to me by my boss(es). In a small canyon (walls approximately 20-30 feet/7-10 meters) past Native Americans had set up a more permanent area (possible due to the presence of water) where they likely camped longer. In this area there were about 10 "ring middens" which are doughnut shaped mounds of rock, with a depression in the center and the rings themselves being about 1.5 feet or less off of the ground. (the depression was where the rocks had been removed and the ring around the center is where the debris rock was thrown.) In these ring middens, the people of this area would roast food stuffs, likely agave cactus. In this area, there was a lot of lithic material, flakes and cores and the presence of "exotic" material obsidian. (fused volcanic rock forming hard dark natural glass) The obsidian indicates trade with people in an area that has that material.

d) Arapaho and Roosevelt National Forest, Colorado (Prehistoric to Historic): Part of the survey field crew to investigate this national forest for archaeological remains (in areas where trees were to be cut etc). Sometimes we ran across Native American artifacts (some lithics, nothing datable), but the majority of the time we ran across historic mining operations (mine adits, shafts and associated artifacts, including an ore cart and track once), temporary historic logging camps and areas where sheepherders had been. The sheepherders left a unique trace, they would carve letters and symbols in the aspen trees. Often, the images carved had to do with women (in various stages of dress), we attributed tree carvings deep in the forest to the sheepherders, unless it was near to logging camp remains. Apparently, the sheepherders left a similar trace in Wyoming.



*I suppose that my inspiration comes from my family, and in particular my grandfather. His side of the family settled eastern Texas in the 1840's and we still have a ranch there.*

I was listening to a program on the radio today, which talked about the history and philosophy of land ownership here in the UK – “everything today legally belongs to the Queen so that even if you own your house the Queen is legally your landlord...it goes back to feudal laws which said that God appointed the king gave him the land and then the king lets it out on licence to other people. So any land you have is yours only through the permission of whoever it is above you in the hierarchy – The English Philosopher John Locke (1623-1704) then argued that we have natural rights to our land – and the king has no right to our land / our property unless we grant that right - he argued that if you laboured on land then you come to own it – ( like the American pioneers and the way that of the land grabs – first of all you stake your claim and then you have to work it – and if you don't work it then you forfeit your claim) ”

did your family take part in the land rush (is this the proper term for that event)?

Ownership of land / territory is an issue I'm just beginning to touch on in my research (owners have time to leave traces put up fences know the land in ways that traveller's or those that pass by do not).

*in the US there is a distinct land ethic that is felt to be different between the east and west coasts.*

Although I am familiar with America (having visited the mid west and west coast and lived on the east coast (mostly Maine) since the mid 70's, I wasn't aware of the difference in land heritage issues I

*The sheepherders left a unique trace, they would carve letters and symbols in the aspen trees. Often, the images carved had to do with women (in various stages of dress), though I never saw an example of this. However, deep in the forest when we came across tree carvings we attributed its presence to the sheepherders, unless it was near to logging camp remains. Apparently, the sheepherders left a similar trace in Wyoming.*

Do you know if there are any photographs of these - Goggle only comes up with an image on the cover of a book called “Speaking through Aspens” ?

where did your family come from - why did they decide to go to Texas?

*All my grandfather ever said about his side of the family is that they came from back east (southeast), the Kentucky region. If I remember correctly, he always talked of his family being one of the first families in the area and that they came out and settled the region in the 1840's. My guess is that the reason that they chose Texas is that the government was homesteading the area (160 acres free if you stayed on the land for a period of time (2 years? not sure). On the ranch (which is still in the family) there is a bunch of stories.....some of the times that I liked best at the ranch, was when my grandfather would take my mother and me around the place in his pickup truck. He would tell stories and show us things, which included the shed that now stands on the spot where his grandfather had had a blacksmith shop (I actually found a mule horseshoe near the shed when I was a kid), part of a historic trail (I want to say Santa Fe or Oregon but I can't remember off the top of my head), and the remains of several old homestead houses on his property.*

Can you remember any stories that your grandmother told you about her childhood in the sod house?

*The only story that I remember my grandmother telling me was about her being very little, and hiding in her mother's skirts when the "Indians" came because she was scared of them. The only other detail (which I could have made up I was about 8 or 9) was that the Indians wore big headdresses. I could ask my dad what he remembers of her childhood.*

Have you been in a place where you became aware of any particular atmosphere? Could you describe it ?

*Yes! ... a specific story that comes to mind is from when I was working at Mesa Verde NP doing the condition assessment program. My team consisted of three people, myself, the crew chief Laura, and another archy named Mark. For the latter half of the season, we ended up working in a small canyon called School Section canyon. Here, there were 6-7 alcove sites that we assessed. ..each of the alcove sites were diagonally placed from each other and within shouting distance of the one across the way.....creating an nice neighborhood effect. One of the last sites we assessed in the area was the largest, it contained 4 rooms, one tower (2 story room block) and one to two kivas. The kiva is the ceremonial structure of these people, it is circular and on the mesa tops it is dug 6 ft or more into the ground and has a circular bench around the interior for people to sit....the Anasazi would burn the kiva when they left the dwelling for good and/or they would bury their dead in the kiva sometimes (also they would*



put the dead under the floor and in the trash middens). ... we moved room by room or feature by feature and recorded the description of its condition, made measurements and took pictures (generally a room could take 2-3 hours depending on size etc). At this one site where we were all working, we didn't speak about it but none of us wanted to climb into the kiva depression at the east end of the alcove... there was an air about the place ...we all felt it -On the last day of assessment, the crew chief asked if we had done the kiva, and we said we felt "spooky" about it and had not wanted to conduct the assessment. Laura mentioned that she also felt strange about the kiva, but that she would conduct the assessment. She did it quickly ... in the topsoil of the kiva back fill dirt she found some human bone... Certainly other places in Mesa Verde had the feel of a presence, people in the past had been all over this landscape and after the park fires their presence on the mesa tops was even more pronounced....

### **3) Karl Zberg Polar pilot on working and Being outside**

I knew Karl from the Transglobe expedition. I joined the ships for the last 2 months of its journey—Some years later Karl flew me to Creswell Bay to stay with the Idlout family on the banks of the North West Passage.

#### **Telephone conversation with Karl Zberg December 3<sup>rd</sup> 2005**

"I spent lots of time outside – I always like the outdoors because I was a machinist an apprentice when I was sixteen then I said Jesus I don't want to stay indoors for the rest of my life- it was hard I couldn't take the lathe outside-I wanted to travel that's why I chose to go on a ship- I was a marine for 5 years- I was on every ocean except the Arctic ocean- I went to Canada because a friend asked me if I wanted to be a ski instructor – and I met a pilot from the Arctic and he said if you want to work on planes I'll give you a job- its challenging because you have to stay alive – if you do the slightest thing - miscalculate the weather – I busted a line- a hydraulic line, I was out on the ice going towards the north pole- I was maybe by Worland island- its where we usually drop off people who walk to the pole-I was about a hundred miles north of there- I had to fix that line myself I usually carry a small tool kit- it was so cold- but if I hadn't known how to do it I would have been stuck I couldn't take off- and if your stick there it would have taken the closest plane seven or eight hours to get to me - it was challenging – lot so people think we are crazy but we are not as crazy as those people who walk to the pole" Now when we were working the last few years it was excellent. But now the ice is sort of deteriorating, you don't get the good ice like you had in the 80's I think its something to do with the warming- we had to look around quite a bit to find a good ice flow to leave the fuel on- the last time I had to leave a fuel cash it took me one and a half hours before I found something (an ice flow) half decent – the ice is breaking up and the floes are getting much smaller. on June 21<sup>st</sup> I landed at the pole- when I left Northern Elsmere it was just low fog for 20 miles then there were breaks in the cloud. I had an ice auger ( drill) and drilled down 4 feet I didn't get to water- but the ice got very soft – its not as crisp- like in the winter that's like your drilling through rock- but then ( June) it was soft the ice candles on top – in the spring- the bits sticking up these are things you know because afterwards the ice breaks and the wind blows and you get open leads- they can be as wide as a mile that's why the people who walk to the pole if they leave too late- always their afraid of the open water I remember it was at Creswell and the old man was living there and I flew Tony Marik on new years- he went to see his father there in maybe 1980- that was quite the thing you think your in a different time- it was a full moon 24hr night time- I cant see you know- they have to put some lights out- so they put a tin can with petrol in it and they put a toilet paper roll in it and light it and that lasts quite a long time-because they have to keep light so you can see when you land- so I landed on the sea ice and it was slippery – that's the thing I remember- it was beautiful moon light and I could see the mountains even the stars sparkled on the ice- it was just like an ice rink and the old man was there with a dog team and he was full wearing caribou – it was just like a 100 years ago and I landed up and the dogs couldn't move because they were skidding all over the place- so the old man and us pushed the sledge until it came unstuck – that's the thing I always remember really really neat – when I went to get him again it was pitch black - Yeah these are things that are really interesting

A question to John Berger Camberwell College of Arts  
Wilson Road Lecture theatre April 25th 2007

After John Berger's Presentation he took questions from the floor, I asked the following-

M.F "Can I say something in relation to the physicality of drawing -.... you were speaking about the affect that happens to your body when you draw something - and I wanted to know if you thought that as well as there being an interactive dialogue that happens there is also a cause and affect that happens so that when you draw something you are having an affect on that thing as much as that thing is having an affect on you"

J.B "it's a very difficult one....no I must say I don't see how a drawing has a direct affect on anyone ok the model is another person and they see the drawing maybe but supposing it's a tree or a mountain

M.F "I meant the act of making that drawing -while you are making a drawing you are looking intently, and you are participating in a dialogue with the subject and I think it is the act of looking, observing, recording, documenting - which perhaps has an affect"

JB "maybe there is a kind of logic in what you are suggesting - it's a very mystical one - because that means that ok whilst you're drawing in the way that we are talking about, you enter into a kind of network of - exchanges and relations between things which is infinite - ..and of course your entry into that is infinitely small, but the infinite is to be found in the small-the microscopic and the macroscopic equality- we are always surrounded by two intelligences (?). ....So maybe because you have entered into that nexus - that this is a network for instance - an incredibly complex network - so in this very, very mystical sense maybe yes .. Its not an argument that I would use about drawing - ummm - it seems to me to be a terrible argument.. yes "



John Berger at Camberwell Wilson Rd. April 25th 2007 reading DH Lawrence's poem about a fig tree M.Foá 2007

Each morning I open the window and listen - I listen and mark. The marks and tones that I draw denote the sounds that I hear - distant, closer and near by. Because I hear layers of sounds I am drawing onto layers of transparent papers. I am using multiple tools and multiple surfaces, attempting to reveal the cadences of this ambient sonic landscape. I intend to read these drawings as scores, to perform the sounds by interpreting the traces - what I first heard will be lost through translation, replaced by an instinctive vocal response to the mark.

My work is concerned with drawing in response to the outside environment. I draw to speak with place and to examine the relationship and affects between place and practitioner. Through research I have become aware how much sound impacts on environment, and I've also found that sound can be a direct method of drawing in response to outside place. I use my voice to sound through place, and while documenting these voiced performances in video,

I'm currently developing my practise exploring score, and sound drawing processes, while also using the sound of my voice echoing, resonating, and responding to place, while moving through place.

I call this process Driftsinging, it borrows from different texts and practices; The Situationist Drift, Baudelairs Flâneur recording observations, Sounding measuring distance and depth. Songlines singing place. Resonance and echo examining place, and locating position in that place. And through imitation and response to animal and natural sounds, Driftsinging also references theories about origins of speech.

#### November Score by Maryclare Foá

"Hearing sounds which are just sounds immediately sets the theorising mind to theorising, and the emotions of human beings are continually aroused by encounters with nature" John Cage, "Experimental Music", 1958 in *Silence* p10.

#### The Work

A month of daily drawings recording ambient sounds marked into scores.

The drawings will then be displayed together and performed in song.

#### The Process

One drawing will be made each day - responding to and recording ambient sounds.

These drawings will consist of marks made in dry and wet material and also in monotone and colour.

These images will be uploaded onto the Internet throughout the residency, and the original drawings will then be displayed for a sung performance at C4RD in December.

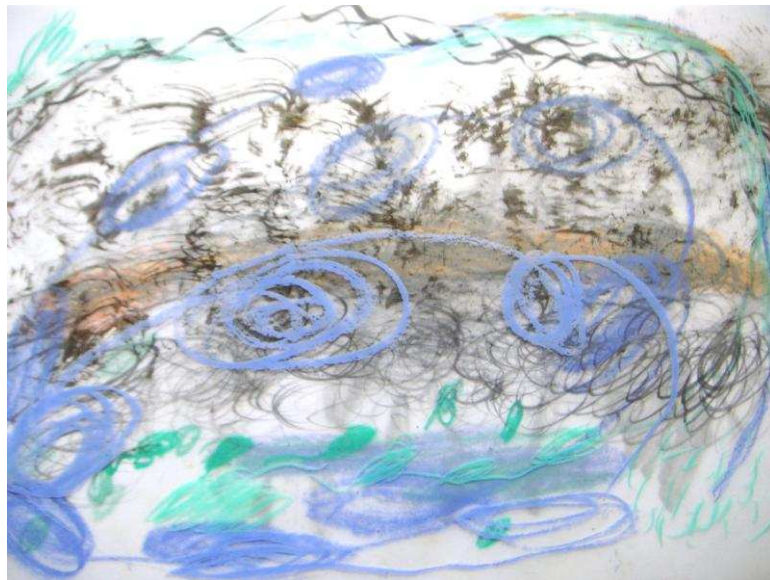
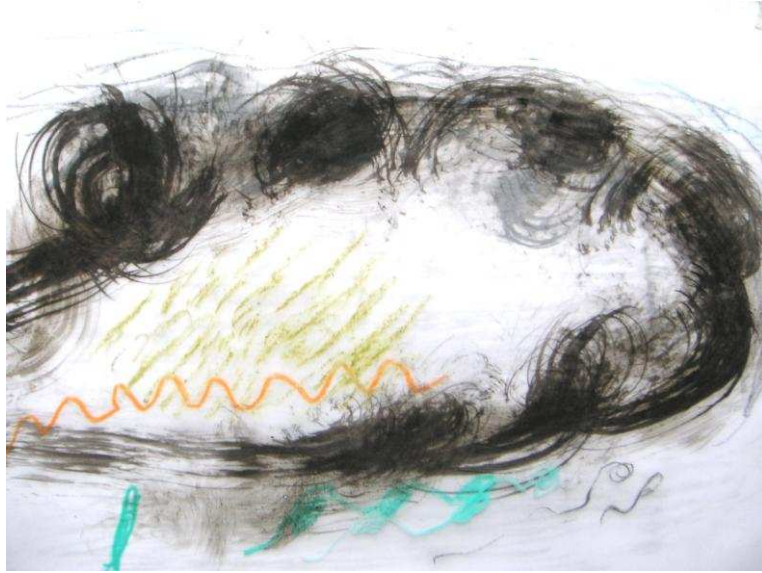
#### The Concept

"Composing's one thing, performing's another, listening's a third.

What can they have to do with one another?"

John Cage "Experimental Music": Doctrine, 1955, in *Silence* p15.

A musical score, made to notate sounds to be read and repeated, could be interpreted as a drawing. If a score can be a drawing then it follows that a drawing could be a score. Notated scores contain elements of individual interpretation in their reading, however a drawing because it is not contained by the structure of a stave might be imbued with a broader range of individual interpretation.



A selection of drawings of sound made during the C4rd online residency. M.Foá November 2008



### **Bird Song - The Anatomy of a city**

**Maryclare Foá**

An exploration of the invisible physiology of Oxford with a symbolic detector; a canary called Felix.

The project will involve a process of mining for the invisible as yet undefined, data in the outside environment. The end product will be a series of drawings, which will be the result of a series of performances carried out with the assistance of Felix the Canary who will be for me a symbolic sensor and a constant reminder of the Macaque Monkey currently locked behind closed doors in the Department of Physiology Anatomy and Genetics (DPAG).

The Canary; a bird with life-affirming vital yellow plumage and tuneful song, has traditionally been used by coal miners to test the air for poisonous gases. The saying "To sing like a canary" perhaps comes from this bird's warning song that signals trouble, the adage means to reveal a misdeed committed by another person.

Oxford's spires house a labyrinth of aspirations, ideas, plans, researches histories and secret agendas.

### **The project**

My project will focus on the physiological affect of the city on the human body, and on the affect of the human body on the city.

"The feeling" of a place, the atmosphere of a location is created by the events that have happened in that place, imprinting that resonance of sense and emotion into the fabric of the location. Stepping off the train at Oxford is stepping into a river of thoughts, a running stream of ideas, conversations, and speculations, the place hums with the reflections of humankind past and present, this is the affect of human body on that place.

At this stage I suspect that an important aspect of our sensing will focus on the Electromagnetic signals from cell phones. Technologies are being developed for detecting these waves and I hope to do investigations both with the EU departments EMF-NET (Electromagnetic Fields Network) and the DPAG.

In the absence of constructive data coming through from scientific sources I would expect to have to improvise using divination techniques and the canary to complete the drawings.

## 51 Arts Council England Helen Chadwick Fellowship

### Details of your proposed project

**Title:** Heavenly Voices

**Summary:** Star soundings broadcast in Oxford and Rome. The end product will be a number of documented performances for human voice and star sounds. There will also be a series of drawings, and graphic scores. The work will be made through research at The Museum of Sound in Rome, investigating star acoustics, at the Marconi Collection in Oxford, investigating star soundings, and at the Pitt Rivers collection, investigating indigenous sounding methodologies. Finally in a number of performances, the soundings will be realised in Oxford and Rome as outdoor interactions between star and human voice resonating with place.

### **2 Research objectives**

This project will investigate the sound of stars. Research will explore sonic acoustic of stars and how they influence place when broadcast into different spaces (both indoor and outdoor) in the cities of Rome and Oxford. Through working with choirs in both Oxford and Rome multivoiced interactions with star soundings will be explored, resulting in public outdoor performances for star and human voice. There will also be a series of exploratory and resultant drawings. The intention is to complete a work that reveals the interaction between star, humankind and outside place, through sonic resonance.

### **3 Methodology and content**

***This section of the application should cover no more than two sides of A4***

#### **September 2008 in Rome: 1 month's 'reconnaissance' at the British School**

During the month of 'reconnaissance' at the British School in Rome, research will be made at the Museum of Sound to identify sonic recording and documenting techniques, and methods of broadcasting star soundings into the city. Also a selection of voices (a choir) will be identified, and a study will be made to locate suitable outdoor performance spaces where star sound could be interacted with and documented.

#### **October through November 2008 in Oxford: 2 months' research at the Ruskin School**

Throughout the two months' at the Ruskin School the research will be developed in three stages. Firstly in conversations and meetings with Ruskin College artists and museum personnel, searching for voices, sound producing equipment, and - taking into consideration character and history of place - selecting outdoor spaces in which to work. Secondly I would like to study Marconi's writings drawings and artefacts at the Bodleian Library and Museum of History of Science. And with a view to applying Marconi's expertise, I propose to transmit Stellar soundings into Oxford, which resonates with the cities labyrinth of aspirations, ideas, plans, researches and histories. "*I like an echo; yet there is something so unearthly in the aërial voice, that it never fails to raise a superstitious chill in me*" (Mary Somerville, *Queen of Science personal recollections of Mary Somerville*, UK, Canongate Classic 2001, p262.) Thirdly following my interest in different kinds of sonic signalling I



would like to investigate non-technological indigenous methods at the Pitt Rivers museum. I anticipate that through the process of making these works - connections will be made between people in the sciences and the visual arts, affecting further collaborations and developments of ideas and practices.

**January through March 2009: 3 months' intensive production at the British School at Rome**

Developmental drawings and graphic scores will be made exploring sonic spaces, and broadcasting techniques tested on the streets of Oxford, will be applied to the streets in Rome. Taking into consideration the indigenous Italian inclination for song, selected voices and broadcast stella soundings will perform in a series of song relay and sonic resonance signalling through chosen outdoor locations. Echoing sonic responses from the Oxford's ideas to Rome's beliefs. These performances will be documented and displayed with the directive and resulting drawings as exhibition materials.

**Personal statement**

In Papua New Guinea (1983) I listened to gardeners calling out to each other from hilltop to hilltop, their relay sounding resonance and connectivity to place.

In my proposal those Papuan voices are the starting point that has lead me to examine humankind's sonic interactions with place. From wandering minstrels to a child whooping through a tunnel, to John Cage's graphic score '49 waltzes for Five Boroughs ' 1979, in which Cage directed the audience to travel to different parts of Manhattan, and listen to the city. Humankind's acoustic engagements with place, evidences a trajectory of instinctual desire to resonate with our surroundings.

Whether this acoustic interaction with place is encouraged by a pleasure in echoing the self, or by the reassurance met through measuring the self in relation to place, soundings echoes and resonance, satisfy an instinctive trait. My PhD research is concerned with Sonic drawings that respond to outside environment; through graphic score and practical application I am asking how a drawing is conditioned by the environment, and how the environment conditions the drawing. Soundings plot / draw an invisible yet traceable signal, which react with the space they travel through, and that space also changes those signals. It is interesting to me that an environment without reflection of sound disorientates the body, and that we need sound for a balanced stimulation of all our senses and for a sufficient orientation of self. In our contemporary society, interlaced with satellite signals, though telephone, GPS and computer data, our environment has spread beyond earth and we now resonate with entities far beyond our physical reach.

Through broadcasting star pulses and soundings into spaces and places, and by facilitating human voice interactions with those soundings, a connection to the beyond will be evidenced into the everyday surrounding spaces. A temporary opportunity will be offered to witness (and or participate in) a long distance relay, sounding resonance and connectivity to place.



**Title : Singing with the stars Proposal for Goonhilly satellite earth station**

Using human vocal interactions this project will explore the acoustic of stars.

I propose to explore multivoiced interactions with star soundings, to facilitate an online world wide opportunity to sing with the stars, and through working with local schools and choirs, to direct a public outdoor performance for star and human voice.

As a developmental process I will complete a series of exploratory and resultant drawings.

Humankind's acoustic engagements with place, evidences a trajectory of instinctual desire to resonate with our surroundings. Whether this acoustic interaction with place is encouraged by a pleasure in echoing the self, or by the reassurance met through measuring the self in relation to place, soundings echoes and resonance, satisfy an instinctive trait.

In our contemporary society, interlaced with satellite signals, though telephone, GPS and computer data, our environment has spread beyond earth and we now resonate with entities far beyond our physical reach. A temporary opportunity to witness (and or participate in) a long distance relay, sounding resonance and connectivity to those very distant spaces, will evidence the benefits of participatory interactions, and communicate with spaces beyond our own horizons.

By facilitating human voice interactions with distant sonic landscape, through broadcasted star pulses and soundings, a connection to the beyond will be evidenced into the everyday surrounding spaces.

The intention is to complete a work that facilitates the interaction between star soundings and humankind through sonic resonance, and to evidence the potential of space communications.

Maryclare Foá graduated from the RCA in 1984 (she was awarded the RCA drawing prize). Foá has taught drawing in different colleges in the UK, Maine, and Zimbabwe, and is currently teaching drawing at Cambewell, Central Saint Martins and Chelsea. As a PhD candidate at Camberwell UAL, Foá's research focus is concerned with drawing in response to the outside environment. Foá draws to communicate with place and to examine the relationship and affects between place and practitioner. Recent works include 'November Song' performance and exhibition at C4rd (Nov 08), and a live sounding performance on Resonance Radio (Jan 09).

<http://www.axisweb.org/artist/maryclarefoa> <http://uk.youtube.com/user/Watchoutmary>

**Title: Love : a South London Driftsong (18/08/08) Maryclare Foá**

### **The Background**

At a 2008 presentation by David Furlong (British Association of Dowsters) titled "London Ley, Furlong described how London is patterned with triangles denoting lines of energy connected to sites in and outside the London area. One large triangle has its northern point in Hampstead Heath its Westerly point in Wimbledon and its Easterly point at Greenwich. Furlong explained that the lower line of this triangle is problematic in that it carries unbalanced energy. Realising that the problematic line runs through Southeast London where I live, I began to develop ideas as to how to respond to this condition of place. Through my research (drawing in response to the outside environment), I have come to understand that sound is a method of drawing through place, and consequently I am currently developing a contemporary songline methodology. My practise employs "Sounding", by which I mean a verbal noise made in response and resonating with place, to ascertain nature and dimension of place, and practitioners positioning within that place. And "Driftsong" by which I mean sound, drawn to resonate with place while moving through that space. Musician and writer David Toop in his book "Haunted Weather", describes Japanese composer Takimitsu's duet titled "*Vacalism Ai*", "... two voices, one male one female, both repeating the Japanese word *ai*, or love in a variety of intonations speeds and pronunciations"<sup>1</sup>. During a residency at the Lethaby gallery, (Central Saint Martins August 2008), I gathered from the passer-by (on the corner of Southampton way and Theobalds Road), different translations of the word "Love". On August 18th, I intend to evoke moments of "Sharawadji"<sup>2</sup> "*Sublime of the everyday, rising out of the bru ha ha sonic muddle*"<sup>3</sup>, as I perform a "South London Driftsong" along a section of the lower line of the London Ley triangle.

### **The Fascinator**

I desire to disappear from my work, because the nature of my actions disrupts cultural expectations of the behaviour of a person of my age and gender, and therefore often affects stereotypical interpretations. By turning attention away from my persona, cliché reading is disrupted and the gaze of the audience is focused onto the primary intention of the work- Driftsinging words of love, to evoke moments of Sharawadji while passing through an urban place. For this reason I have constructed a devise (a hybrid of sign, prayer flag, and fascinator) that distracts and intrigues the gaze of the other away from my identity, and in it's colourfully playful construction offers an indication of the celebratory nature of this "South London Driftsong".

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<sup>1</sup> D. Toop. *Haunted Weather*, music silence and memory, UK: Serpents tail, 2004, p.130.

<sup>2</sup> R. Murray Schafer, "Forward", in *Sonic Experience*, a guide to everyday sounds, eds. J-F Augoyard & H Torgue, Montreal & Kingston, London, Ithaca, McGill-Queen's University Press, 2008, pp. xv-xvi

<sup>3</sup> As explained in R. Murray Schafer's text- The word Sharawadji, was brought back to Europe by 17th century travellers to china, to describe an unexpected perception of beauty in the absence of any discernable order. Murry Schafer explains that when this concept is transferred to the urban sound environment "sounds become sublime less by excessiveness than by their implausibility"

**Suggested Pull quotes**

"when you take a picture of something or draw something (in Australia) you own it".

"..an old aboriginal man by his moon lit fire is not, as one man suggested to me, an advertisement for a mobile phone"

**Suggested strap line:** *Figuring Landscapes* stirs up some difficult memories.

**Author :** Maryclare Foá

**Title :** 'My fathers Country'.

(text spoken in Warwick Thornton's and Darren Dale's *Country song* 2007)

**Article 850wds**

*Figuring Landscapes* brings together British and Australian film and ventures into those countries shared histories. Europeans settled the Australian landscape with the same ignorance of place as the polar explorers who perished by their sledges laden with dinner services. Arrogant to 'otherness', the whites forged a terrible history. No matter "waltzing Matilda", or being 'fascinated' by Songlines, the white first victimised, and then attempting to salve their own guilt, trophied the brown. These relations fashioned a traumatised landscape.

We are all shaped by the spaces in which we grow. Australia is wide-open and dry, by contrast Britain is small and wet. The Phenomenological experience that Merleau-Ponty would have us believe makes us actually part of the landscape, was romanced by Casper David Friedrich's sublime wanderings, and echoed in Thoreau's early psychogeographical saunterings. Historically, the European man in the landscape signifies a yearning, a quest, and a freedom to venture out, (not the European women- her out of door persona is problematic and sexualised). But the Australian landscape is ancestral, crucial to Aboriginal identity and placement, and as panel member in the concluding discussion of *Figuring Landscapes* at Tate Modern, Australian Filmmaker John Gillies told us "when you take a picture of something or draw something (in Australia) you own it". This makes not only places but also, as is more pertinent to this project, images of places contested.

*The Countryside and Rights of Way Act* in England and Wales allowing the public the right to roam ("over 936,000 hectares of open uncultivated countryside"), was passed surprisingly recently (2000), yet aside from military spaces, and urban restrictions due to recent terrorist fears, picturing of English landscape (from sliced bread advertisements to Jeremy Deller's re-enactment of *The Battle of Orgreav.* 2001), are commonplace in our creative industries. As a hybrid European practitioner I cannot imagine not having landscape to interact with, whether conjuring dreams, or commenting on the political or the personal, I'm free to picture place and also to picture myself into place.

It is this chasm between the European and the Australian sensibilities of Landscape that is the backdrop to this ambitious project that explores the Figuring of Landscape. *Figuring Landscape* treads, as Anthropologist Dr Eric Hirsch told us (during Tate Modern's concluding discussion), "on uncertain

ground, positively". By offering the rare opportunity to see contemporary Australian experimental film in the UK, new dialogue and perspectives now layer into a broader cinematic context.

Ann Donnelly's *Political landscape* (2007) conjures us into her northern Irish homestead. Donnelly begins by speaking to us first in stilted Gaeilge (Irish Gaelic) and then in English. Her voice guides us lyrically through the place of her belonging. A field, a boundary - her family's home, the very roots of herstory. Donnelly speaks a poetic narrative through ancestral place; she draws over marks on the wall left by her father and grandfather, re-tracing their presence. Hers is a connection to place, akin to the oneiric home that Bachelard describes in his *The Poetics of Space*. Donnelly's home is revealed in documents, and images of ownership, referencing problematic politics. While Donnelly can tenderly describe every ditch and pasture of her father's landscape, Noel and Rob in Lyndal Jones's *Noel* (2008) are hard pressed to clearly remember anything of what used to be. The two Australian friends are struggling to clutch at fleeting memories. We watch their humorous effort, as they fail to give us a picture of the landscape they are looking at. We are left with a series of half conjured notions and some sympathy for their uncertainty and loss. For those of us with a European aesthetic there is uncertainty at the start of Warwick Thornton's and Darren Dale's *Country song* (2007).

This Technicolor vision of a massive sunset slipping behind rocks to the sound of resonant chanting, and an old aboriginal man by his moon lit fire is not, as one man suggested to me, an advertisement for a mobile phone, but a pastiche of stereotypes blowing apart the cliché of the native in a rural landscape, kept ignorant of the contemporary world. "I can talk to people without leaving my place - before we had smoke signals... today we got white fella (points to mobile phone) ...talk here.. just like that (points to distance) straight away smart"

It would be inaccurate to suggest that *Figuring Landscapes* is entirely about differences, there are 55 works in this programme, spanning the breadth of video, film and digital media, some sculpt landscape (Semiconductor's *All the time in the world*, 2005), others embrace the sublime (Shaun Gladwell's *Approach to Mundi Mundi*, 2007). The majority of works in the programme were made before *Figuring Landscapes* was conceived, so it is the curatorial hand that by setting up this Australian European paring has foregrounded the "vexed" issue of traumatised landscape. As I write, the worst fires in history are burning Eastern Australia, and it seems all the more pressing that projects such as this should facilitate dialogue across cultures, and offer more opportunities to document, imagine and discuss how we are figured, and how we figure ourselves into landscapes.

**Author bio:** Maryclare Foá is an Associate lecturer and PhD Candidate at Camberwell UAL; her research is concerned with drawing in response to the outside environment.

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The recordings on attached DVDs 1, 2 and 3, have been newly edited in 2011.  
Please refer to the evaluation of works on Appendix pages 164-215 for clarification concerning each different title, as to which (the live or the recorded) is the work and which is the documentation.

<b>DVD 1 Index</b>		<b>Total running time 45:54</b>	
	<b>Title</b>	<b>Thesis page</b>	<b>2011 length</b>
1	Line Down Manhattan 2003 (Chapter 1 p. 40-41, Appendix 174-177) Camera : G.Murr, M.Foá, A.Jones		7:05
2	Walking Drawing 2004 (Chapter 2 p. 57-59, Appendix 181-182) Camera: A.Boramani, M.Foá, D.Clarke, J.Horsfield, C.Below		8:27
3	Letter to Rachel 2006 (Chapter 1 p.32, Appendix 170-171) Camera: M.Foá,		3:27
4	House in Search of Belonging 2006 (Chapter 3 p.110-111, Appendix 196-197) Camera: G.Murr, C. Shearer, a passer-by, M.Foá,		13:20
5	Lost Borrowed and Found 2004 (Chapter 3 p.85, 112-113 Appendix 188-191) Camera Marcus of Quodron. M.Foá,		8:10
6	Drawing the Retreat 2005 (Chapter 3 p.106-107, Appendix 194-195) Camera: A.Hall, M.Foá,		5:25
<b>DVD 2 Index</b>		<b>Total running time 51:76</b>	
	<b>Title</b>	<b>Thesis page</b>	<b>2011 length</b>
1	Drawing the Resolution 2007 (Chapter 2 p.69, Appendix 186-187) Camera: a passer-by M.Foá,		4:46
2	Drawing Your Desire 2007 (Chapter 2 p.67-68, Appendix 184-185) Camera: R.Lazar M.Foá,		8:32
3	Rupert's Flight 2007 (Chapter 1 p.44, Appendix 178-179) Camera: M.Foá,		10:56
4	Thermal imaging /Lethaby Sounding 2007 Camera: R.Wallace, M.Foá, (Chapter 4 p.121-122, 133-137, Appendix 198-200)		8:57
5	Sounding Denmark 2007 (Chapter 4 p.138-140, Appendix 201-203) Camera: M.Foá,		12:05
6	Finding the Peck 2008 (Chapter 4 p.141, Appendix 204-205) Camera: M.Foá,		6:30
<b>DVD 3 Index</b>		<b>Total running time 18:44</b>	
	<b>Title</b>	<b>Thesis page</b>	<b>2011 length</b>
1	Foot Tunnel Driftsong 2008 (Chapter 4 p.142, Appendix 206-207) Camera: B.Hosea.		9:30
2	The Dissenter's Driftsong 2009 (Chapter 4 p.150-154, Appendix 214-215) Camera: D.Bourouliti, M.Foá, S.Sestelo, B.Rauch.		9:14